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Fellowes, Edmund Horace,
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The English madrigalists,

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ENGLISH MADRIGAL SCHOOL

Transcribed, Scored and Edited by

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VOL. XX.

GILES FARNABY

CANZONETS TO FOUR VOICES

(Published in 1598)

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PREFACE TO VOL. XX.

IT has not been thought necessary to reprint in each volume of this Series the full explanation of the methods adopted by the Editor, especially as the Preface to Volume I. is published separately, and can be obtained separately by those who have not a copy of that volume. It is very important, however, to emphasize that a thorough grasp of the principles which are explained in detail in that treatise is absolutely indispensable for a clear understanding and practical use of this Edition, and particular attention is directed to the paragraph on Rhythm and Barring.

The musical illustrations there employed are drawn exclusively from the works of Thomas Morley, but the principles which they illustrate apply to the whole of this Series.

The following points are fully dealt with under separate headings :—

- | | |
|------------------------|---------------------|
| 1. Clefs. | 5. Repeat Marks. |
| 2. Words. | 6. Time-signatures. |
| 3. Expression. | 7. Key-signatures. |
| 4. Rhythm and Barring. | 8. Accidentals. |
| 9. Pianoforte Score. | |

Though I have used every endeavour to reproduce an accurate version of the original text throughout this Series, I am aware that in a work of this magnitude it is almost inevitable that some misprints should escape detection in reading the proofs. I shall be glad to have any such misprints brought to my notice, so that they may be corrected in future editions. I shall also welcome any information as to the authorship of any of the lyrics not hitherto identified.

As nearly as can be conjectured, Giles Farnaby was born about the year 1560. It has been supposed that he belonged to a Cornish family of the name, and that he was nearly related to Thomas Farnaby, an eminent philologist who was the companion of Hawkins and Drake in their voyages of discovery, but no evidence exists to support the theory. He took the degree of Mus.Bac. at Oxford in 1592; in this same year East's Whole Book of Psalms was published, to which Farnaby was a contributor. The registers of St. Helen's, Bishopsgate, record the marriage on March 28th, 1587, of Giles Farnaby to Katharine Roane, and there is no reason to doubt that the entry refers to the composer. One of his sons was baptized at St. Mary-le-Bow in 1598. Some compositions of Richard Farnaby, son of Giles, were included by the compiler of the Fitzwilliam Virginal Book, but Richard's work need not necessarily have been strictly contemporaneous with that of his father, for several of the composers whose work is to be found in that famous MS. collection were already dead before the year 1620, the date approximately to be assigned to its compilation; and it is more than likely that Giles Farnaby was among these. For the same reason the inclusion of some of Giles Farnaby's work in Ravenscroft's Psalter, published in 1621, provides no evidence that he was living at that date. In fact, it would seem that he died about the year 1600, for, in the first place, his name is conspicuous by its absence from among the contributions to The Triumphs of Oriana, though he must have enjoyed a high reputation as a composer in the closing years of the century. His skill as a virginal-writer may be judged from what has survived in the Fitzwilliam book, and it is surpassed in beauty and style only by that of William Byrd; while his Set of Canzonets, in spite of certain minor blemishes, is so remarkable that it cannot be supposed that he would have been neglected by Morley in compiling the Triumphs if he had still been alive. And secondly, it is noteworthy that the Canzonets, published in 1597, were not followed by any further Set of madrigalian compositions from his pen. Details of workmanship in this Set reveal the mind of a man imbued with the characteristic Elizabethan spirit, so conspicuous in the poets and dramatists as well as in the musicians of the period, which inspired them to search for fresh methods of expression and to experiment with new devices. It is, in consequence, a subject for regret that the Farnaby Canzonets were not followed by further and more mature examples of his work in this class of composition, while the non-existence of such a further Set points almost unmistakably to the death of the composer within a few years of the publication of the solitary Set.

As compared with the other English madrigalists, Farnaby showed a very distinct individuality of style in his work. One of the features that stand out in his Canzonets is his bold and original chromatic treatment as exemplified in "Construe my meaning" (No. 20). It is remarkable that Weelkes, Farnaby and Dowland should all have published their first Sets in 1597, and all simulta-

neously have employed such novel harmonies. On the other hand, there are not a few examples of consecutive fifths and other "forbidden" progressions to be found in Farnaby's Canzonets, and these cannot be explained away as misprints. They may possibly be due to a somewhat imperfect mastery of technique, but much more likely to a deliberate disregard of convention and of arbitrary rule, such as was characteristic of the Elizabethan spirit just mentioned. As a non-conformist on this particular matter, Farnaby stands practically alone among the English madrigalists. Passing to his methods of word-setting, it will be noticed that this composer seems in certain instances to have sacrificed something in the direction of smoothness of style for the sake of complexity of rhythm and ingenuity of initiative device. The character of Farnaby's underlaying of the words is in many instances so peculiar and so unlike that of the other Elizabethan composers, that it would almost seem that extensive alterations had been made after they had left the composer's hands. Following up the theory of his early death, it is not impossible to suppose that the printer or some irresponsible editor introduced copious alterations while the volume was in the press subsequent to Farnaby's death, and therefore without his sanction or approval. Because of this feature very special care is needed in singing these Canzonets, and it will probably be found that a slower *tempo* must be adopted for them than for the madrigals of other composers, although they may, at first sight, appear to be woven of a similar texture. The great bulk of the music of this period, whether sacred or secular, often suffers in modern performance through too slow a *tempo* being taken; but, by exception, the danger with many of the numbers in this Set lies in the opposite direction.

The finest composition in the Set is without doubt "Construe my meaning" (No. 20); the modulations are of a remarkable character when the date of the composition is recalled, and the whole canzonet has a dignity and beauty of style which puts it in the very first rank of English madrigals. One interval of an augmented second in the cantus part of this piece may be mentioned as a rare example of such a progression at this period. Farnaby's mastery of the Elizabethan art of illustrating the meaning of the words through the medium of musical device is well illustrated in the concluding passages of "Some time she would and some time not" (No. 16). Here, with great ingenuity and skill, he has represented the hammer-stroke on the anvil of Vulcan's forge by the combined effect of all the voices entering on alternate strong beats of the bar for the word "Vulcan." Another notable effect is produced at the word "yield," where the bassus, after a long pedal-point on A, falls to D, but the full close in D major is avoided by the introduction of a B flat in the altus part; the rhythm of the bass pedal-point is also worth observing, and it illustrates the care for detail which all the great English madrigalists unfailingly exhibit. At first sight a number of bars, consisting of semibreves and minims, may appear to have no rhythmic design, but a closer examination in the great majority of such cases shows that these passages were seldom a mere haphazard series of lengthy notes, but that they bear a regular rhythmic outline, often having reference, in augmentation or in some other way, to musical phrases used elsewhere in the same composition. In this particular instance, while the anvil effect proceeds, the bassus part first suggests Vulcan's approaching yielding by breaking into a slow triple rhythm | o d | o o |; and at the word "Venus" the effect is emphasized by the doubling of the length of the notes, though the triple measure is retained | o |d| | |d| o |. Thus the feeling of yielding is inevitably produced by this gradual slowing up of the bassus, coupled with the fall on the word "yield."

The volume ends with an eight-part composition, and in this feature it resembles Farmer's Set of Madrigals. The closing passage of the eight-part canzonet is extremely fine, ending with a superb cadence.

The subject of No. 12 is the Apocrypha story of Susanna and the elders, a subject set more than once by the madrigalists, including Byrd, who set it twice, and Orlando di Lasso. The Editor has ventured to supply a variant version of the words for practical use in singing this canzonet. Attention must be directed to the form of this composition, in which the soprano part has the *canto fermo*, which consists of a well-defined and fairly regular melody. The Editor has been unable to identify this melody, but it was probably a well-known one in Farnaby's day. One other slight verbal alteration has been made by the Editor in No. 9, the original text being retained where the words are printed separately at the beginning of the book. No. 15 was also arranged by the composer for the virginal, and was included in that form in the Fitzwilliam Virginal Book.

The Cloisters,
Windsor Castle.

EDMUND H. FELLOWES.

March 25th, 1918.

LYRICS

SET TO MUSIC BY

GILES FARNABY

in his Canzonets to Four Voices.

I.

My lady's coloured cheeks were like the roses
Which clad in damask mantles spread the arbours ;
But thrice more pleasant were her sweet supposes
Proceeding from her lips where sweet love harbours ;
For viewing those her cheeks and roses sprouting,
The judgement of the sweetest breeds a doubting.

II.

Carters, now cast down your whips,
And shepherds, put off your srips,
Whilst that your sheep are grazing
Behold the fair stars blazing,
Ambrosia talking with Amaryllis,
And Corydon walking with fair Phyllis,
To set your eyes a gazing.

III.

Phillida bewailed the want of Corydon,
And Herpulus of Phillida complained ;
For Corine often would she sigh and groan,
But Herpulus that loved her she disdained.
Poor Herpulus why should not rigour move thee
To hate her thrice that once disdained to love thee.

IV.

Daphne on the rainbow riding,
When all the gods were chiding,
Fell suddenly amazed ;
Full ghastly then she gazed ;
And presently the god of anger
Frowned, and in his fury down he flang her.

V.

Blind Love was shooting
 And loosing off his arrow
 He killed his mother's sparrow
 And tracing forth his footing
 His mother Venus spied it
 Before the boy could hide it.

VI.

Pearce did love fair Petronel
 Because she sang and danced well
 And gallantly could prank it.
 He pulled her and he hauled her,
 And oftentimes he called her
 Primrose peerless pricked in a blanket.

VII.

Pearce did dance with Petronella
 Laziamise and Laduncella
 Pretty almains that were new ;
 Such he danced and nothing true.
 But when Parnel danced without him
 All the maids began to flout him.

VIII.

The wavering planet most unstable,
 Goddess of the waters flowing,
 That bears a sway in each thing growing
 And makes my lady variable ;
 Oft I seek to undermin her,
 Yet I know not where to find her.

IX.

Lady, the silly flea of all disdained
 Because it hath complained,
 I pity that poor creature
 Both black and small of stature.
 Were I a flea in bed I would not bite you
 But search some other way for to delight you.

X.

Thrice blessed be the giver
 That gave sweet Love that golden quiver.
 And live he long among the gods anointed
 That made the arrow heads sharp pointed.
 If either of them both had quailed,
 She of my love, and I of hers had failed.

XI.

The curtain drawn, I saw my love lie sleeping.
 Thrice happy was that peeping ;
 For viewing her sweet lying
 Preserves my life, and keeps my soul from dying.
 Of thousand joys her missing I had missed all,
 Whose sight revives me more than ruby, pearl, or crystal.

XII.

Susanna fair, some time of love requested
 By two old men, whom her sweet looks allured,
 Was in her heart full sad and sore molested,
 Seeing the force her chastity endured.
 To them she said : If I, by craft procured,
 Do yield to you my body to abuse it,
 I lose my soul ; and if I shall refuse it
 You will me judge to death reproachfully.
 But better it is in innocence to choose it,
 Than by my fault t' offend my God on high.

An adaptation made by the Editor for practical use.

Susanna fair, some time of love requested
 By suitors false, whom her sweet looks allured,
 Was in her heart full sad and sore molested,
 Feeling such force of bitterness endured.
 To them she said : If I, by craft procured,
 Do yield to your request with grief and sighing,
 I lose my soul ; yet hap your plaint denying
 You will me judge to death reproachfully.
 But rather would I keep innocence, e'en dying,
 Than live in fault t' offend my God on high.

XIII.

(the first part.)

Love shooting among many
 By chance he hit not any,
 Because the shaft rebounded
 And Love himself was wounded.
 When Psyche saw the dart had missed her
 She smiled and said that all the gods had blessed her.

XIV.

(the second part.)

Love shooting at another
He missed that mark and chanced to hit his mother ;
But as the lady fainted,
God Mars did start and therewith was attained.
When Vulcan saw the shot did fret him,
He cursed the boy and sware that he would beat him.

XV.

Ay me, poor heart !
Since love hath played his part
My senses all are lost,
My mind eke tossed
Like waves that swell.
Sweet god of Love,
Thou dost excel,
Thy passions move
My mind to prove
That turtle dove.
She flies !
My love
She tries.
Help, gods that sit on high !
O send me remedy !

XVI.

Some time she would and some time not,
The more request the more disdained ;
Each woman hath her gift, God wot,
And ever had since Venus reigned.
Though Vulcan did to Venus yield
I would have men to win the field.

XVII.

Among the daffadillies
And fair white splendent lilies
The god of Love came creeping,
Where Dian's nymphs lay sleeping.
He bent his bow but missed his footing,
And loosing, lost both labour, shaft, and shooting.

XVIII.

Simkin said that Sis was fair
And that he meant to love her ;
He set her on his ambling mare ;
All this he did to prove her.

When they came home Sis floted cream
And poured it through a strainer,
But sware that Simkin should have none
Because he did disdain her.

XIX.

Lady, when I behold your passions
So divers and so oft constrained
Upon such slight or no occasions,
As though you were with grief sore pained,
I enter into these persuasions :
A man might sail from Trent unto Danuby
And yet not find so strange a piece as you be.

XX.

Construe my meaning, wrest not my method,
Good will craves favour, witness the high God ;
If I have meant well, good will reward me,
When I deserve ill, no man regard me.
What shall I say more ? speech is but blasting,
Still will I hope for life everlasting.

XXI.

Witness, ye heavens ! I vow to love the fairest,
To love, but how ? For virtue not for lust.
For virtue, why ? Because she is the rarest ;
Come life, come death, in her I only trust.
Hap death, hap life, I force not which betide me,
By her I live, from death I cannot hide me.

NOTES

I.—These words are a free translation of Celiano's madrigal, *Quand' io miro le rose*. Compare another translation of this madrigal set twice by Wilbye (Set I., Nos. 10 and 24).

VI.—Line 6. *primrose peerless*. The term *primrose* was used in the 16th century as a superlative; and the meaning here is "peerless beyond measure."

Line 6. *pricked*—an obsolete usage of the word, meaning *attired*. The meaning of the line as a whole is "One of peerless beauty dressed in the simplest attire."

VII.—Line 2. *Laziamise and Laduncella*. Names of dances. They are to be found in the Mulliner organ book, Brit. Mus. Add. MSS. 30,315, and Farnaby may have known Mulliner's book. *Laziamise*, spelt *Laziamizan* in the part-books, is pronounced in three syllables, and stands for *La chemise*. *Laduncella* stands either for *La donnicella* or *Ladroncella*.

Line 3. *almain*. A stately dance of German origin, as the word itself implies.

VIII.—Line 1. *The wavering planet*. This refers to the moon, with an allusion to its influence upon the tides.

XVI.—The concluding section of this madrigal affords a fine example of the methods employed by these composers for illustrating the meaning of the words by musical device and effect. Special attention is drawn to the stroke of the hammer on the anvil as the different voice-parts attack the word *Vulcan*; and the effect produced at the word *yield* is very remarkable. The rhythm of the long notes in the bassus part should not be overlooked | *o o | o o |*, followed by *- | o o o | o o o |*, intended to add point to the slow process of *yielding* on the part of Vulcan.

XVIII.—Line 5. *Floted*. This obsolete word means to *skim off* cream, and may be connected with the old English *flēt* for *cream*.

XIX.—Line 6. *Danuby*. The river Danube, apparently pronounced with the accent on the middle syllable.

XXI.—Line 5. *I force not. I care not*. Compare No. 11 of Byrd's 1588 Set—"I force not Cræsus' wealth a straw."

CANZONETS
TO FOWRE VOYCES

with a Song of eight parts.

COMPILED BY
GILES FARNABY

Bachilor of Musicke

LONDON.

Printed by Peter Short

dwelling on Bredstreet hil
at the sign of the Star

M. D. XCVIII.

TO THE RIGHT WORSHIPFULL
MAISTER FERDINANDO
HEABVRN, GROOME OF HER
MAIESTIES PRIVIE
CHAMBER.

P*lithy & pleasaunt was that invētion of our auncient English poet Ieffray Chaucer, in his booke intituled (the parliament of Birdes) wherein hee describeth the straunge and sweete harmonie amonge the fowles of all kindes, no one refusing to utter such melodie as nature in her course affoorded. The consideration whereof (right worshipfull) emboldneth me to shew my simple skill in these poore Canzonets. Although many excellent and famous musicions have set foorth in Impression many and excellent workes, yet as the sillie sparrow presumeth to chirpe in presence of the melodious nightingall, so bluntly and boldly as a poore member among the musicall sort, I make bold to intrude these sillie works as the first fruits of my labor, craving your gentle acceptaunce, whome I chose for their patrone both for your worthines & excellency in iudgemēt, your manifold courtesies and loving kindnes, at all times, which binde me in dutie to love you : To shewe the effects thereof, I know no waie but this simple meane proceeding (ex abundantia Cordis) And to avide tediousnes, wishing you all peace of mind, worldly prosperitie & everlasting felicitie : I take my leave.*

Yours in all dutie,

GYLES FARNABY.

Anto : Holbornus ad autorem.

CÆpisti benè, perge modos componere gratos,
Et quantum poteris numen in arte doce.
Cælestes videor (nisi maxime fallor amore)
Exaudire tuis in numeris modulos.
Mille aures Dea fama tibi iam surrigit, ora
Tot quoq; divinum carmen ad astra ferant.

M. Io. Dowland to the Author.

THOU ONLY SHALT HAVE PHYLLIS,
Only thou fit (without all further gloses)
Crowned to be with everlasting Roses,
With Roses and with Lillies,
And with Daffadoundillies,
But thy songs sweeter are (save in their closes)
Then are Lillies or Roses :
Like his that taught the woods sound Amaryllis.
GOLDINGS ; you that have too too dainty NOSES,
Avaunt, go feede you them elsewhere on ROSES.

M. R. Alison in praise of the Author.

As Treasure hidde within the golden Myne,
Such is the state of Musiques art unknowne,
The ore digde forth the workeman makes it fine,
Till which performde the vertue is not showne :
So *Farnaby* had left this worke obscured,
And drownd deserte of praise belonging to him,
Had he not bin by speciall friends procured,
With tying speech and filed phraise to wooe him :
These works had quaild and he from use had swarv'd,
But well performde and therefore well deserv'd.

M. Hu. Holland to the Author

I Would both sing thy praise, and praise thy singing :
That in the winter nowe are both aspringing.
But my Muse must be stronger,
And the daies must be longer,
When the sunne's in his hight with y bright Barnaby
Then should we sing thy praises gentle *Farnaby*.

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Giles Farnaby's Canzonets to Four Voices.

(1598)

Edited by EDMUND H. FELLOWES.

NO 1. MY LADY'S COLOURED CHEEKS.

Very moderate speed.

SOPRANO.
(CANTUS.)

ALTO.
(ALTUS.)

TENOR or
ALTO.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

mf My La-dy's co-loured cheeks,
mf My La-dy's co-loured cheeks, were like the

mf My La - dy's
were like the da - mask ros
da - mask ros - es the da - mask
mf Da mask ros

co - loured cheeks, were like the da - mask
 - es, my La - dy's co - loured cheeks
 ros - es, my La - dy's co - loured
 - es,

ros - es, which
 were like the da - mask ros - es, which
 cheeks were like the da - mask ros - es,
 da - mask ros - es, which clad in

clad in da - mask man - tles spread the
 clad in da - mask man - tles spread the ar - bours, which clad in da -
 which clad in da - mask man - tles, da - mask man - tles
 da - mask man - tles spread the ar - bours, in da - mask

ar - bours, but thrice more

- mask man - tles spread the ar - bours,

spread the ar - bours, spread the ar - bours,

man - tles spread the ar - bours,

pleas - ant were her sweet sup - pos - es, thrice more pleas - ant were her sweet sup -

but thrice more pleas - ant were her sweet sup - pos - es, were

but thrice more pleas - ant were her sweet sup - pos

ar - bours,

- pos - es, but thrice more pleas - ant were her sweet

her sweet sup - pos - es, more pleas - ant were her

- es, but thrice more pleas - ant were her

but thrice more pleas - ant were

sup - pos es, *p* pro - ceed - ing from her lips, *p* pro - ceed - ing from her

sweet sup - pos es, *p* pro - ceed - ing from her lips, *p* pro - ceed - ing from her

sweet sup - pos - es, *p* pro - ceed - ing from her lips, *p* pro - ceed - ing from her

her sweet sup - pos - es, *p* pro - ceed - ing from her lips, *p* pro - ceed - ing from her

p pro - ceed - ing from her lips, where sweet love

pro - ceed - ing from, *p* pro - ceed - ing from her lips, where

lips, pro - ceed - ing from her lips, where sweet love har -

from her lips, where sweet love har - bours, her lips, where sweet

mf har - bours, where sweet love har *mf* bours, for view - ing those, for

sweet love har - bours, *mf* for view - ing those, for view - ing those, for

- bours, where sweet love har - bours, *mf* for view - ing those, for

love har - bours, *mf* for view - ing those,

view-ing those her cheeks and ros-es sprout-ing, for
 view-ing those her cheeks and ros-es sprout-ing, her cheeks and
 view-ing those her cheeks and ros-es sprout-ing, for view-ing those her
 for viewing those her cheeks and ros-es, for view-ing

view-ing those her cheeks and ros-es sprout-ing, the
 ros-es sprout-ing, her cheeks and ros-es sprout-ing, the
 cheeks, those her cheeks and ros-es, ros-es sprout-ing,
 those her cheeks and ros-es sprout-ing,

judge-ment of the sweet-est breeds a doubt-ing.
 judge-ment of the sweet-est breeds a doubt-ing.
 the judge-ment of the sweet-est breeds a doubt-ing.
 breeds a doubt-ing.

Nº 2. CARTERS, NOW CAST DOWN.

Very moderate speed.
mf

SOPRANO.
(CANTUS.)

ALTO.
(ALTUS.)

TENOR or
ALTO.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

Cart-ers, now cast down your whips, cart -

Cart-ers, now cast down your whips, cart-ers, now cast down your

Cart-ers, now

- ers, now cast down your whips, your whips,

whips, now cast down your whips, your whips,

mf
Cart - ers, now cast down your whips, and shep - herds put

cast down your whips, cast down your whips, and shep - herds put

and shep-herds put off your scrips, and
 and shep-herds put off your scrips, put off your
 off your scrips, and shep-herds put off your
 off, put off your scrips, and shep-herds put off your

shep-herds put off your scrips whilst that your sheep are graz-
 scrips, whilst that your sheep, whilst your sheep are graz-ing, are graz-
 scrips, whilst your sheep are a graz-
 scrips,

-ing, be - hold fair stars blaz-ing, be - hold fair stars
 -ing, be - hold fair stars blaz-ing, be - hold fair stars, fair stars
 -ing, be - hold fair stars blaz-ing, be - hold fair stars blaz-ing,
 be - hold fair stars blaz-ing, blaz

blaz - ing, fair stars blaz - ing, Am - bro - si - a talk - ing with A -

blaz - ing, fair stars blaz - ing, Am - bro - si - a talk - ing with A -

blaz - ing, fair stars blaz - ing, Am - bro - sia talk - ing with

- ing, fair stars blaz - ing, Am - bro - sia with A - ma -

- ma - ryl - lis, and Co - ry - don walk - ing

- ma - ryl - lis, and Co - ry - don walk - ing with fair

A - ma - ryl - lis, and Co - ry - don walk - ing,

- ryl - lis, and Co - ry -

with fair Phyl - lis, and Co - ry - don

Phyl - lis, and Co - ry - don walk - ing, Co -

and Co - ry - don walk - ing with fair Phyl - lis, and

- don walk - ing with fair, with fair Phyl - lis,

walk - ing with fair Phyl - lis, Co - ry - don, Co - ry -
 - ry - don walk - ing, and Co - ry - don walk - ing, Co - ry - don
 Co - ry - don walk - ing with fair Phyl - lis, and Co - ry -
 and Co - ry - don walk -

- don walk - ing with fair Phyl - lis, to
 walk - ing with fair, with fair Phyl - lis, to set your
 - don walk - ing with fair Phyl - lis, to set your eyes,
 - ing with fair Phyl - lis, to set your eyes, your eyes

1. 2.
 set your eyes, your eyes a gaz - ing. ing.
 eyes, to set your eyes a gaz - ing. and ing.
 to set your eyes a gaz - ing. and ing.
 a gaz - ing. ing.

NO 3. PHILLIDA BEWAILED.

Moderate speed.

SOPRANO.
(CANTUS.)



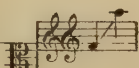
Phil - li - da be - wailed — the

ALTO.
(ALTUS.)



Phil - li - da be - wailed —

TENOR or
ALTO.
(TENOR.)



Phi - - li - da be - wailed

BASS.
(BASSUS.)



PIANOFORTE.
(For rehearsal only.)



want of Co - ry - don, and Her -

— the want of Co - ry - don, and Her -

the want of Co - ry - don, and

And

Her - pu - lus of Phil - li - da com - plain -

- ed, for Co - rine of - ten would she sigh and

sigh and groan, for Co - rine of - ten would she sigh, would

of-ten would she sigh,
groan, and groan, but Her - pu - lus that
she sigh and groan, but Her - pu - lus that loved her
sigh and groan, but Her - pu - lus that loved.

but Her - pu - lus that loved her
loved her she dis-dained, Her - pu - lus that loved her
she dis-dain - ed, that loved her she dis-
her she dis-dain-ed,

she dis-dain-ed, poor Her - pu - lus, why should not ri -
she dis-dained, poor Her - pu - lus, why should not ri - gour-
-dain - ed, poor Her - pu - lus, why should not ri - gour
poor Her - pu - lus, why

cresc. *mf*

gour move, not ri - gour move thee? to

move thee, not ri - gour move thee? to hate her

move, why should not ri - gour move thee? *mf*

should not ri - gour move thee? to hate her

cresc.

f

hate her thrice, to hate her thrice, to hate her

thrice, to hate her, to hate her thrice, to hate her

mf *f*

to hate her thrice, to hate her thrice, to hate her

thrice, to hate her thrice, that once dis - dained

1. *p* 2.

thrice, that once dis - dained to love thee. Poor thee.

thrice, that once dis - dained to love thee. Poor thee.

thrice, that once dis - dained to love thee. Poor thee.

to love thee. Poor thee.

Nº 4. DAPHNE ON THE RAINBOW.

Moderate speed.

SOPRANO.
(CANTUS.)

SOPRANO.
(ALTUS.)

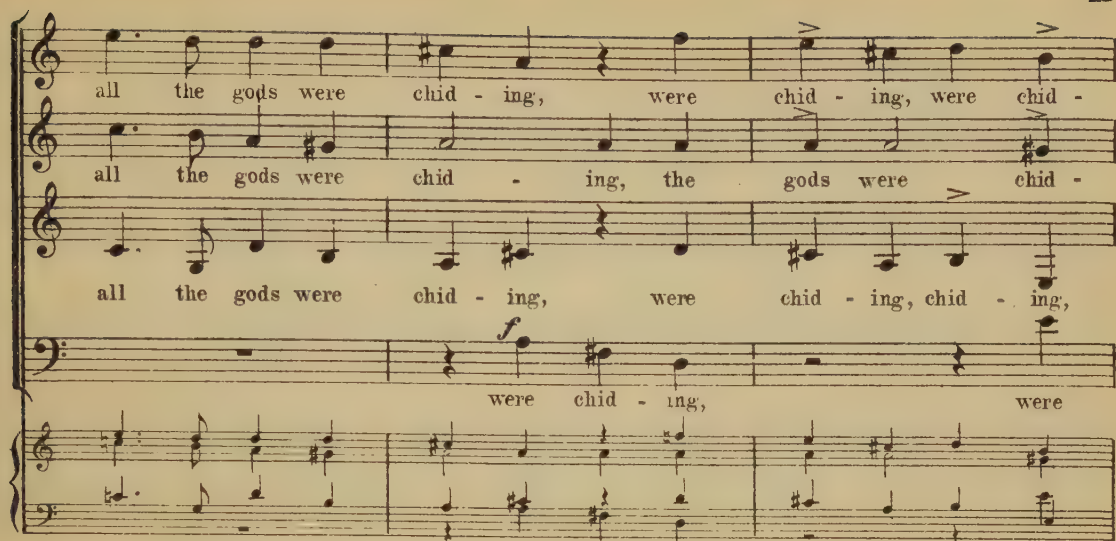
* ALTO or
TENOR.
(TENOR.)

TENOR or
BASS.
(BASSUS.)

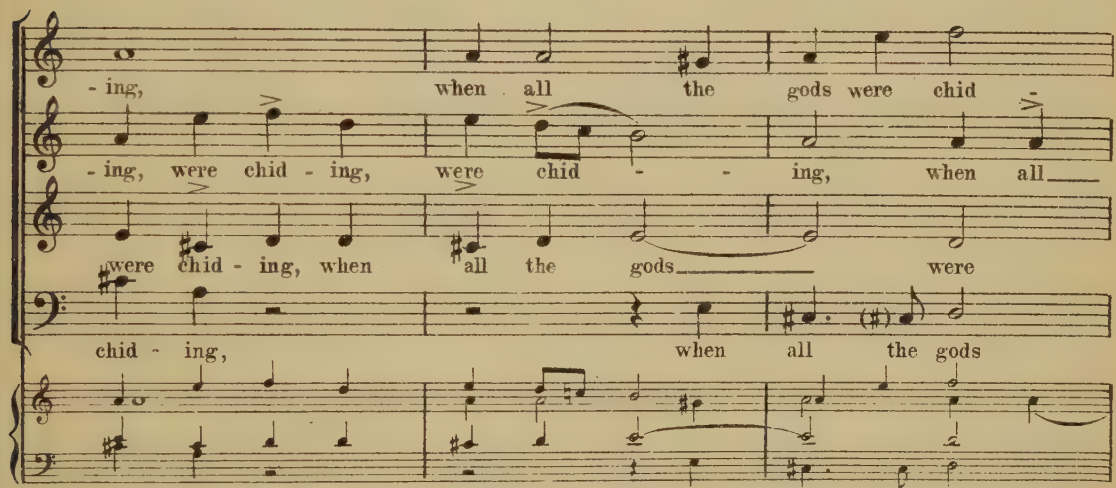
PIANOFORTE.
(For rehearsal only.)

The musical score is written for four vocal parts (Soprano Cantus, Soprano Altus, Alto/Tenor, and Tenor/Bass) and a Piano Forte accompaniment. The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked 'Moderate speed.' The initial dynamic is *mf* (mezzo-forte). The lyrics are: 'Daph - ne on the rain - bow'. The score continues with a second system of lyrics: 'rid - ing, on the rain - bow rid - ing, when'. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand, with various chords and arpeggiated figures. The final measure of the second system is marked with a forte (*f*) dynamic.

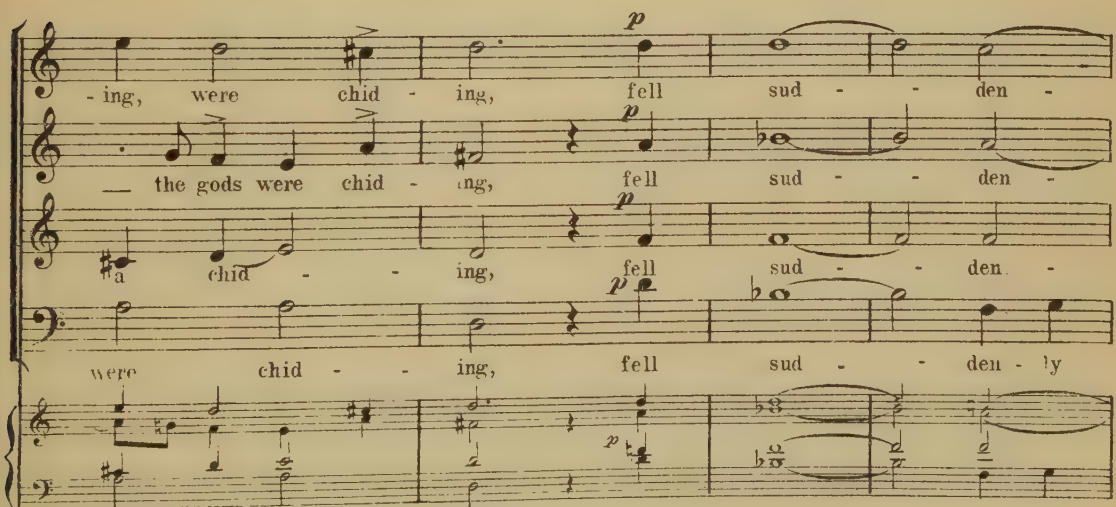
* The low E may be taken an octave higher by Altos.



all the gods were chid - ing, were chid - ing, were chid -
 all the gods were chid - ing, the gods were chid -
 all the gods were chid - ing, were chid - ing, chid - ing,
 were chid - ing, were



- ing, when all the gods were chid
 - ing, were chid - ing, were chid - ing, when all
 were chid - ing, when all the gods were
 chid - ing, when all the gods



- ing, were chid - ing, fell sud - den -
 the gods were chid - ing, fell sud - den -
 chid - ing, fell sud - den -
 were chid - ing, fell sud - den - ly

ly a - maz - ed, *pp* full

ly a - maz - ed, *pp* full

ly a - maz - ed, a - maz - ed, full

a - maz - ed, full gha - st - ly

pp

gha - st - ly then she gaz - ed, *mf* and

gha - st - ly then she gaz - ed, *mf* and

gha - st - ly then she gaz - ed, *mf* and

then she gaz - ed, *mf* and

mf

pres - ent - ly the god of an - ger frowned,

pres - ent - ly the god of an - ger frowned, and in his

pres - ent - ly the god of an - ger frowned, and in his fu - ry

pres - ent - ly the god of an - ger frowned,

f

f

and in his fu - ry down he flang her, down

fu - ry down he flang her, in his fu - ry down he flang her,

down he flang, he flang her, *f* and in his

and in his fu - ry

he flang her, and in his fu - ry down he flang her, in his fu - ry

and in his fu - ry down, and in his fu - ry down he flang her, in his

fu - ry down he flang her, in his fu - ry down he flang, he flang,

down he flang her, down he flang her,

1. *mf* down he flang her, down he flang her. *mf* And her.

fu - ry down he flang her, a fu - ry down he flang her. *mf* And her.

her, and in his fu - ry down he flang her. *mf* And her.

and in his fu - ry down he flang her. And her.

* This note is misprinted E in the original edition.
S. & E. 2303-4.

No 5. BLIND LOVE WAS SHOOTING.

Moderate speed.

SOPRANO.
(CANTUS.)

SOPRANO.
(ALTUS.)

ALTO.
(TENOR.)

BASS.
(TENOR.)

PIANOFORTE.

(For rehearsal only.)

Blind love was shoot - ing, and

Blind love was shoot - ing, and

Blind love was shoot - ing, and loos-ing off his ar -

Blind love was shoot - ing, and loos-ing off his

loos-ing off his ar - row, he killed his mo - ther's spar - row, he —

loos-ing off his ar - row, he killed his mo - ther's spar - row, he —

-row. his ar - row, he killed his mo - ther's spar - row, he —

ar - row, he killed his mo - ther's spar - row, he

— killed his mo - ther's spar - row, and trac - ing

— killed his mo - ther's spar - row, and trac - ing

— killed, he killed his mo - ther's spar - row, and trac - ing forth his

killed his mo - ther's spar - row, and

and trac - ing forth his foot - ing, his mo - ther Ve - nus

forth his foot - - - ing, his mo - ther Ve - nus

foot, and trac - ing forth his foot - ing, his mo - ther Ve -

trac - ing forth his foot - - - ing,

spied it, be - fore the boy could —

his mo - ther Ve - nus spied it, be - fore — the boy, be - fore —

— nus, his mo - ther — Ve - nus spied it, be - fore — the boy, be -

his mo - ther Ve - nus spied it, be - fore —

hide — it. 1. it. 2.

the — boy could hide it. it.

-fore the — boy could hide it. And it.

the — boy could hide it. it.

NO 6. PEARCE DID LOVE FAIR PETRONEL.

Moderate speed.

SOPRANO.
(CANTUS.)

ALTO.
(ALTUS.)

ALTO.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

p

Pearce did love fair Pet - ron - el,

p

Pearce did love fair Pet - ron - el, be - cause she

p

Pearce did love fair Pet - ron - el, be - cause she

p

Pearce did love fair Pet - ron - el, Pet -

cresc.

be - cause she sang and danc - ed well, and danc - ed well, and

cresc.

sang and danced, be - cause she sang and danc - ed well, sang — and danc - ed well, and

cresc.

sang and danced, be - cause she sang and danced, and danc - ed well, and

f

-ron - el, and

cresc.

gal - lant - ly could prank it, and gal - lant - ly could prank it.

gal - lant - ly could prank it, and gal - lant - ly could prank it.

gal - lant - ly could prank it, and gal - lant - ly could prank it.

gal - lant - ly could prank it, could prank it.

he pulled her and, he pulled her and he hauled her, and

he pulled her and he — hauled her, he pulled her and he hauled her,

he pulled — her and he hauled her, he pulled her and he hauled — her,

he pulled her and he — hauled her, he pulled her and — he hauled — her,

oft - en - times he called her, and oft - en-times he called her

p and oft - en-times he called her, and oft - en-times he called her prim-rose

p — and oft - en-times he called her, and oft - en-times he call - ed her

p and oft - en-times he called her prim-rose

f prim - rose peer - less, prim-rose peer - less, pricked in a blan - ket.

peer - less, prim - rose — peer-less, peer - less, pricked in a blan - ket.

f prim - rose peer - less, peer-less, pricked in — a — blan - ket.

pricked in a blan - ket.

No. 7. PEARCE DID DANCE WITH PETRONELLA.

Very moderate speed.

SOPRANO.
(CANTUS.)

ALTO.
(ALTUS.)

TENOR
or **ALTO.**
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

Pearce _____ did dance with _____

Pearce did dance with Pet - ron - el - la,

Pearce did dance with

mf

Pet - ron - el - la, *La - sia-miz' and La - dun-cel - la,

Pearce did dance with Pet-ron - el - la, La - sia-miz' and La-dun-cel - la,

Pet - ron - el - la, Pet - ron - el - la, La-sia-miz' and La - dun - cel - la,

Pearce did dance with Pet - ron - el - la pret -

mf

*In the original edition the name Lasiamizan (with the variant Lasiamiza) is set in all the part-books to three notes of music only. It stands for *La Chemise* and, like *Laduncella* (either *Ladroncella* or *La donnicella*), is the fancy name of a dance.

pret - ty Al-mains that were

pret - ty Al-mains that were new, Al-mains that were

pret - ty Al-mains that were new, that were new, pret - ty Al-mains that were

- ty Al-mains that were new, pret - ty Al-mains that were

new, such he danced and no - thing true,

new, such he danced and no - thing true,

new, such he danced and no - thing true,

new, such he danced and no - thing true,

but ——— but ——— when Par - nel, but when Par - - nel danced, but

but when Par - nel danced, but when Par - - nel danced, but

but when Par - - nel danced, but when Par - - nel

— when Par - nel danced with - out him, with - out him,

when Par - nel, but when Par - nel danced with - out him,

when Par - nel danced with - out him, all the

danced, all the maids be -

all the maids be - gan to flout him,

all the maids be - gan to flout him, all the maids be-gan to

maids be - gan to flout him, all the maids be - gan, all the

-gan to flout him, all the maids be-

all the maids be - gan to flout, all the maids be - gan to flout him.

flout him, to flout him, all the maids be - gan to flout, be - gan to flout him.

maids be - gan, all the maids be - gan to flout, all the maids be - gan to flout him.

-gan to flout him.

-ble, god - dess of the wa - ters flow - ing, of the wa -

-ble, god - dess of the wa - ters flow - ing, wa -

god - dess of the wa - ters flow - ing, wa - ters

wa - ters, god - dess of the wa - ters

-ters flow - ing, that bears a sway in each thing grow - ing, and *p*

-ters flow - ing, that bears a sway in each thing grow - ing, and *p*

flow - ing, that bears a sway in each thing grow - ing, and *p*

flow - ing, that bears a sway in each thing grow - ing, and *p*

makes _____ my La - dy va - ri - a - ble,
 makes my La - dy va - ri - a - ble, *mf* Oft I
 makes my La - dy va - ri - a - ble, *mf* Oft _____
 makes _____ my La - dy va - ri - a - ble,

mf Oft I seek to un - der - mind her, oft I
 seek to un - der - mind _____ her,
 _____ I seek to un - der - mind her, oft I seek to un -
 Oft I seek to

seek to un - der - mind _____ her,

oft I seek to

- der - mind _____ her, oft _____

un - der - - - - - mind her, oft I

oft I seek to un - der - mind _____

un - der - mind her, oft I seek to un - der - mind _____

— I seek to un - der - mind her, oft I seek to un - der - mind

seek to un - der - mind _____ her,

her, yet I know not where, not where, yet I know not
 her, yet I know not where, yet I know not, yet
 her, yet I know not where, yet I know not where, yet I know
 yet I know not where to find her, yet I know not where

where, yet I know not where to find her. her.
 — I know not where for to find her. Oft I her.
 not where, I know not where to find her. Oft her.
 to find her. her.

* This note misprinted G in the original edition.

NO 9. LADY, THE SILLY FLEA.

Moderate speed.
mf

SOPRANO.
(CANTUS.)

La - dy, the sil - ly flea of —

ALTO.
(ALTUS.)

The sil - ly flea of

TENOR.
(TENOR.)

The sil - ly flea

BASS.
(BASSUS.)

Of

PIANOFORTE.
(For rehearsal only.)

mf

all dis - dain - ed, he -

all dis - dain - ed, dis - dain - ed, be -

of all dis - dain - ed, dis - dain - ed, be -

all dis - dain - ed,

One slight alteration of these words has been made for practical use. The original version is printed at the beginning of the volume.

p

-cause it hath com - plain - ed: I pi - ty, I pi - ty that poor crea -

-cause it hath com - plain - ed: I pi - ty, I pi - ty that

-cause it hath com - plain - ed: I pi - ty, I pi - ty that

p

I pi - ty,

-ture, I pi - ty, I pi - ty, I pi - ty that poor

poor crea - ture, I pi - ty, I pi - ty, I pi - ty that poor

poor crea - ture, I pi - ty, I pi - ty, I pi - ty that

I pi - ty, I pi - ty, I pi - ty that poor

crea - ture, both black and small of sta - ture,

crea - ture, both black and small, and small of sta - ture, *mf*

poor crea - ture, both black and small of sta - ture, *mf* were -

crea - ture, both black and small of sta - ture, were

mf

mf

were I a flea, were I a flea in -

were I a flea, were I a flea, were I a

I a flea, were I a

I a flea, were I a flea in -

- deed, in - deed I would not bite you,

flea in - deed

flea in - deed I would

- deed I would not bite you, bite

I would not bite you,

I would not bite you, I would

not bite you, I would not

you, bite you,

I would not bite you, I would not bite you, —
 not bite you, I would not bite, I
 bite you, I would not bite you, I would not
 bite you,

not bite you, *p* but search some o - ther, some o -
 would not bite you, *p* but search some o - ther way, some —
 bite you, *p* but search some o - ther way, some
 but search some o - ther way, for

ther way for to de - light you. 1. you.
 o - ther way for to de - light you. 2. you.
 o - ther way for to de - light you. *mf* Were you.
 to de - light you. *mf* Were you.

NO 10. THRICE BLESSED BE THE GIVER.

Moderate speed.

mf

SOPRANO.
(CANTUS.)

Thrice bles - sed be the giv - er, be the giv -

SOPRANO.
(ALTUS.)

Thrice bles - sed be the giv - er, the giv -

ALTO.
(TENOR.)

Thrice bles - sed be the giv -

BASS or
TENOR.
(BASSUS.)

PIANOFORTE.
(For rehearsal only)

- er, thrice bles - sed be the giv - er, be the giv - er, that gave -

- er, thrice bles - sed be the giv - er, the giv - er, that

- er, the giv - er, thrice bles - sed be the giv - er, the giv - er, that gave

mf

Thrice bles - sed be the giv - er, the giv - er,

cresc. > sweet love — that — gold — en quiv — er, and live he
cresc. gave — sweet love — that gold — en quiv — er, and
cresc. — sweet love, that — gave sweet love, sweet love that gold — en quiv — er, and live he
cresc. that gave — sweet love that gold — en quiv — — — er,
cresc.

long and live he long a — mong the — gods an — oint — ed,
live he long a — mong the gods an — oint — — — ed, that made the
long a — mong the gods, the gods an — oint — — — ed, that
a — mong the gods an — oint — — — ed, that made the

that made the ar — row — heads, that made the ar — row — heads,
ar — row heads, that made the ar — row — heads, that
made the — ar — row — heads sharp point — ed, that made the ar — row — heads
ar — row heads, that made the ar — row — heads, that made the

* An early example of this chord taken unprepared.

that made the ar-row-heads sharp point-ed,
made the ar-row-heads sharp point-ed,
sharppoint-ed, that made the ar-row-heads sharp point-ed, if
ar-row-heads, that made the ar-row-heads sharp point-ed,

if ei-ther of them both had quail-ed, if
if ei-ther of them both had quail-ed, if ei-ther of them
ei-ther of them both had quail-ed, if ei-ther of them
if ei-ther of them both

either of them both had quail-ed,
both had quail-ed, of them
both had quail-ed, if ei-ther of them both had quail-ed,
had quail-ed, if ei-ther of them both had

mf

had quail - ed, quail - ed, she of my love, she of my
 both had quail - ed, *mf* she of my love, she of my love, my
 - ed, had quail - ed, *mf* she of my love, she of my love,
 quail - ed, she of my love, she of my love, she of my

love, she of my love, of my love, and I of
 love, she of my love, she of my love, and
 she of my love, she of my love, and I of hers, and
 love, she of my love, and I of

1. 2.
 hers, and I of hers, of hers had fail - ed. - ed.
 I of hers, and I of hers had fail - ed, had fail - ed. *p* - ed.
 I of hers, and I of hers and I, and I of hers had fail - ed. If - ed.
 hers had fail - ed. - ed.

* This sharp is misplaced before the preceding note in the original edition.

** A sharp is in error printed to this note in the original edition.

NO 11. THE CURTAIN DRAWN.

Smoothly and rather slow.

SOPRANO.
(CANTUS.)

ALTO.
(ALTUS.)

TENOR.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only)

The cur - tain drawn I saw my love, I — saw my

The cur - tain drawn I saw my love,

love lie sleep - ing,

I — saw my love lie sleep - ing I saw my love, my —

The cur - tain drawn I saw my love, I saw my love lie,

The cur - tain drawn I saw my love lie —

thrice hap - py was that peep - ing, thrice hap - py was
 love lie sleep - ing, thrice hap - py, thrice hap - py
 love lie sleep - ing, thrice hap - py - was
 sleep - - - ing, thrice hap - py -

that peep - - ing, for view - ing her sweet ly - ing,
 was that peep - ing, for view - ing her sweet ly - ing, for view - ing her sweet
 that peep - - ing, for view - ing her sweet ly - ing,
 was that peep - - ing, for view - ing

her sweet, her sweet ly - ing
 ly - - ing, for view - ing her sweet ly - ing
 for view - ing her sweet ly - ing
 her sweet ly - ing, her sweet ly - - - ing

pre-serves my life and keeps my soul from dy-ing, and
 pre-serves my life, pre-serves my life and keeps my soul from dy-ing,
 preserves my life and keeps, and keeps my soul from

keeps my soul from dy-ing of
 and keeps my soul from dy-ing of thou-sand
 dy-ing of thou-sand joys, miss-ing her, of
 from dy-ing of thou-sand joys, miss-ing her,

thou-sand joys, miss-ing her I had missed all, whose sight revives me
 joys, miss-ing her I had missed all, whose sight revives me
 thou-sand joys, miss-ing her I had missed all, whose
 miss-ing her I had missed all,

more, re - vives me more, whose sight re-vives me more,
 more, whose sight re-vives me more, whose sight re-vives me more, re-vives me
 sight re-vives me more, me more, whose sight re-vives me
 whose sight revives, re - vives me more whose

whose sight re-vives me more, revives me
 more, whose sight revives me more, whose sight re - vives me
 more, whose sight re - vives me more than
 sight re-vives me more than ru - by, pearl,

more than ru - by, pearl, than ru - by, pearl, and crys - tal.
 more than ru - by, pearl, than ru - by, pearl, and crys - tal.
 ru - by, pearl, and crys - tal, ru - by, pearl, and crys - tal.
 and crys - tal.

No 12. SUSANNA FAIR.

Rather slow. *mf*

SOPRANO.
(CANTUS)

SOPRANO.
(ALTUS)

TENOR.
(TENOR)

BASS.
(BASSUS)

PIANOFORTE.
(For rehearsal only.)

Su - san - na fair some time, sad,
Su - san - na fair some time of love re-quest-
heart, was

Su - san - na
was in her

- na fair some time of
her heart full sad and

Su - san-na fair some time, Su - san-na fair some time of
was in her heart full sad, was in her heart full sad and

-ed, Su-san - na fair some time of love re - quest - ed, Su - san-
in, was in her heart full sad, was in her heart full sad, was in her

fair some time, Su-san-na fair, Su - san-na fair some time, Su-
heart full sad, was in her heart, was in her heart full sad, was

The words of this madrigal have been slightly modified. The original version will be found at the beginning of the volume.

*The small notes are to be sung in the repeat, which is printed out *in extenso* in the original edition.

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love re - quest - ed, Su - san - na fair,
sore mo - lest - ed, was in her heart,

love re - quest - ed, Su - san - na, Su - san - na
sore mo - lest - ed, full sad and sore mo - lest -

-na fair some time of love re - quest -
heart full sad and sore mo - lest - ed, sore mo - lest -

-san - na fair some time of love re - quest -
in her heart full sad and sore mo - lest -

some time sad of
full sad and

fair, some time of love re - quest -
-ed, full sad and sore mo - lest -

-ed, some time of love re - quest - ed, some time of love re - quest - ed,
-ed, full sad and sore mo - lest - ed, full sad and sore mo - lest - ed,

-ed, some time of love re - quest - ed, some time
-ed, full sad and sore mo - lest - ed, full sad

love re - quest - ed,
sore mo - lest - ed,
- ed, of love re - quest - ed, by suit -
- ed, sore mo - lest - ed, feel - ing -
of love re - quest - ed, re - quest - ed, by suit - ors -
sad and sore mo - lest - ed, mo - lest - ed, feel - ing such
- of love re - quest - ed, by suit ors false,
- and sore mo - lest - ed, feel - ing the force,

- by suit - ors false, whom
- feel - ing such force of
- ors false, by suit - ors false, by suit - ors false, whom -
- such force, feel - ing such force, feel - ing such force of -
- false, by suit - ors false whom her, whom her sweet looks -
- force feel - ing such force of bit - ter - ness, such force of bit -
- by suit - ors false, by suit - ors false,
- feel - ing the force, feel - ing the force,

*This progression was perhaps expressly intended by the composer for purposes of illustration.

1.

her sweet looks al - lured, was
bit - ter - ness en -

— her sweet looks — al - lured, was in — her heart full
— bit - ter - ness — en -

— al - lur - ed, sweet — looks al - lured, was — in her
- ter - ness bit - ter - ness en -

her looks al - lured,
of bit - ter - ness en -

2.

-dured; to them she said, if

-dured; to them she said, to them she said, — if

-dured; to them she said, to them she said, — she said,

-dured; to them she said, by —

I by craft pro - cured, do

I by craft pro - cured, do yield to your re - quest with -

if I by craft pro - cured, do yield to your re -

— craft pro - cured,

yield to your re - quest with grief and

— grief and sigh - ing, do yield to your re - quest with grief and sigh -

-quest with grief and sigh - ing, do yield to your re - quest with grief

do yield to your re - quest with

sigh - - - ing,

-ing, re-quest with grief and sigh - ing, do yield to

and sigh-ing, to— your re - quest, do yield to your request with

— grief — and sigh - ing,

your re - quest with grief and sigh - ing, request with grief and—

grief and sigh - ing, yield to your re - quest — with grief and sigh -

do yield to your request with grief and — sigh -

I lose my soul, I lose my
 - sigh-ing, I lose my soul, I lose my soul, lose my
 - ing, and sigh-ing, I lose my soul,

soul, Yet
 soul, I lose my soul, I lose my soul, I lose my
 I lose my soul, yet hap
 soul, I shall lose, I shall lose my

hap your plaint de - ny - - - ing, —

mf soul, yet hap your plaint de - ny - ing, de - - ny - ing,

your plaint de - ny - ing, you will me judge,

mf soul, yet hap your plaint de - ny - ing, *f* you —

The piano accompaniment consists of two staves. The right hand plays a series of chords and single notes, while the left hand provides a harmonic foundation with chords and moving lines. Dynamics include *mf* and *f*.

— you — will me judge to

f you will me judge, me judge to —

f you will — me judge, you will me judge to death,

— will me judge, you will me judge,

The piano accompaniment continues with similar harmonic support. The right hand features more complex melodic lines, and the left hand maintains the harmonic structure. Dynamics include *f*.

death re - - proach - - - ful - ly, but

death re - proach-ful - ly, re - proach - ful - ly, but ra - ther -

judge - - - to death re - proach - ful - ly, but ra -

re - proach - ful - ly, ra - ther would I, but ra - ther

ra - ther would I keep in - no -

- - - would - I keep in - no - cence, - but ra - ther - - - would - I -

- - - ther would I keep in - no - cen - cy, e'en dy - ing keep in - no - cen - cy,

would I keep in - no - cen - cy, e'en dy - ing,

- cence, e'en dy - - ing, —

— keep in - no - cence, e'en dy - ing, than live in fault t'of-fend my.

e'en — dy - ing, e'en dy - ing — than live in fault, than live —

ev-en dy - ing, than live in fault to of-fend, than

— than

— God on high, than live — in — fault t'of-fend,

— in — fault, than live in fault, — than live in — fault,

live in fault to of-fend, than live in fault to of-fend,

live in fault t'of - fend my God on —

than live in fault to of - - fend, of - fend —

than live in fault to of - fend my God — on high,

than live in fault

high, than — live in fault, —

* — my God on high, than live — in fault, than live — in fault t'of-fend —

my God on — high, than live in fault to of - fend — my God —

t'of - - fend, than live in fault to of-fend my God on

* This sharp is accidentally printed to the previous note in the original edition.

— than live in fault to of -

— my God on high, than live in fault to of -

— on high, than live in fault to of-fend my God

high, than live in fault to of-fend my God on high,

- fend my God on high.

- fend my God, my God on high.

on high, live in fault to of-fend my God on high.

of-fend my God on high.

No 13. LOVE SHOOTING AMONG MANY.

(The First Part.)

Moderate speed.

SOPRANO. (CANTUS.) *mf* Love shoot - ing, love shoot - ing a -

SOPRANO. (ALTUS.) *mf* Love shoot - ing, love shoot - ing a -

ALTO. (TENOR.) *mf* Love shoot - ing, love shoot - ing a -

BASS. (BASSUS.) *mf* Love shoot - ing a - mong

PIANOFORTE. *mf* (For rehearsal only.)

- mong ma - ny. by chance

- mong ma - ny, by chance he hit not an - y,

- mong ma - ny, by chance he hit not an - y by

ma - ny, by chance he hit, by

he hit not an - y, by chance he hit not an -
 by chance he hit, by chance he hit not an -
 chance he hit, by chance he hit, he hit not an -
 chance he hit not an - y,

-y be - cause the shaft, the shaft re - bound-ed, and Love him - self was
 -y be - cause the shaft, be - cause the shaft re - bound-ed, the shaft re -
 -y be - cause the shaft, the shaft re - bound - ed, and Love him-self was
 the shaft re - bound-ed, and Love him - self was

wound - ed, and Love him - self was wound-ed, and Love him-self was
 - bound-ed, and Love him-self, and Love him-self was wound -
 wound - ed, and Love him - self was wound - ed, and Love him self was wound -
 wound - ed, and Love him - self was wound - ed,

wound - ed, Love - him - self was wound - ed; When
 - - ed, and Love him - self was wound - ed;
 - ed, an Love him - self was wound - ed;
 and Love - him - self was wound - ed;

Psy - che saw the dart had missed her, when
 When Psy - che saw the dart had missed, saw the dart - had
 When Psy - che saw the dart had missed, saw the
 When Psy - che saw the dart had

Psy - che saw the dart had missed, had - missed, had -
 missed her, when Psy - che saw the dart had
 dart had missed her, when Psy - che
 missed, had missed her, her,

missed her, when Psy - che saw the dart had missed

missed her, saw the dart had missed

saw the dart had missed her, when Psy - che saw the dart had missed, had missed

when Psy - che saw the dart had missed, had missed

p her. she smiled and said that all the gods had blessed her. *cresc.* *f* said that

p her, she smiled and said that all, said that all the gods had blessed

p her. she smiled and said that all the gods, she smiled

p her, she smiled and said that all the gods. and said

all the gods had blessed, had blessed her. *1. mf* When her.

her, said that all the gods had blessed her. *2.* her.

and said that all the gods had blessed her. her.

that all the gods had blessed her. her.

*The sharp to this note in the original edition would seem to be a misprint.
S. & B. 2303-13.

NO 14. LOVE SHOOTING AT ANOTHER.

(The Second Part.)

Moderate speed.

SOPRANO.
(CANTUS.)

SOPRANO.
(ALTUS.)

**ALTO or
TENOR.**
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

mf

Love shoot - ing at an - o - ther, shoot - ing at an - o - ther,

mf

Love shoot - ing at an - o - ther, at an - o - ther,

mf

Love shoot - ing at an -

mf

Love shoot - ing at an - o - ther, Love, Love shoot - ing at an - o -

Love shoot - ing at an - o - ther, an - o - ther, Love shoot - ing at an - o -

- o - ther, Love shoot - ing

mf

Love shoot - ing at an -

-ther, an o - ther, he missed that mark, and chanced to
 - ther, he missed that mark, missed that mark, missed that
 at an o - - ther, he missed that, mark,
 -other, and

hit, and chanced to hit his mo - ther; but *p*
 mark, and chanced to hit his mo - ther; but *p*
 he missed that mark, and chanced to hit his mo - ther; but *p*
 chanced to hit his moth - - - ther; but

as the La - dy faint -
 as the La - dy faint -
 as the La - dy, the La - dy faint -
 as the La - dy faint -

*This note is C# in the original edition.

mf

-ed, god Mars did start, god Mars did start, did start, —

-ed, god Mars did start, did start, did start, did start, and

-ed, god Mars did start, god Mars did start, god Mars did start, god

-ed, god Mars did start,

and there - with was, and there - with was, and there - with

there - with, and there - with was, and there - with was

Mars did start, and there - with was at

and there - with was at - taint - ed, at -

was at - taint - ed; When Vul - can

at - taint - ed; When Vul - can saw, when

taint - ed; When Vul - can saw the shot, when

taint - ed; When Vul - can saw, when Vul - can saw,

saw the shot, when Vul - can saw, when
 Vul - can saw Vul - can saw the shot did fret him, when Vul - can
 Vul - can saw the shot, when Vul - can saw the shot did fret
 when Vul - can saw the shot did fret him,

cresc. Vul - can saw the shot did fret him, *f* he
cresc. saw the shot did fret him, did fret him,
cresc. him, the shot did fret, did fret him,
cresc. the shot did fret, did fret him, he
cresc.

1. cursed the boy, he cursed the boy, and sware that he would beat him. him.
 2. he cursed the boy, and sware that he would beat him. him.
 he cursed the boy, and sware, and sware that he would beat him. him.
 sware that he would beat him. When him.

Nº 15. AY ME, POOR HEART.

Not fast.

SOPRANO.
(CANTUS.)

ALTO.
(ALTUS.)

TENOR.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

Ay me, poor heart, since love hath played his part, Ay

Ay me, poor heart, since love hath

Ay me, poor

Ay me, poor heart, since love hath played his part, hath played his

me, poor heart, since love hath _____ played his

play - ed his part, since love hath _____ play - ed his

heart,
part, since love hath played, hath played his part, since love hath
part, since love hath played his part, since love hath played his part, since
part, since love hath played his part,

since love hath played his part,
played his part, hath played his part, my sens - es
love hath played his part, my sens - es all are
my sens - es all are

my sens - es all are lost, my
all are lost, my sens - es all are lost, my mind eke tossed, my
lost, my senses all are lost, all are lost, my mind eke tossed, my
lost, my sens - es all are lost, are lost, my mind

mind eke tossed, mind, my mind eke tossed, like waves that swell, like waves that swell, like mind eke tossed, like waves that swell, like waves that swell, like waves eke tossed, like waves that

like waves that swell, waves that swell, that swell, like waves that swell, that swell, that swell, sweet god of love thou dost ex - swell, sweet god of love, thou

sweet god of love, of love thou dost ex - cel, sweet god of love thou dost ex - cel, thy love thou dost ex - cel, sweet god of love thou dost ex - dost ex

- cel, thy pas - sions move, thy pas - sions move, thy pas - sions move, my -
 pas - sions move, thy pas - sions move, thy pas - sions move, my -
 - cel, thy pas - sions move, thy pas - - sions move, thy pas - sions

- cel, thy pas - sions move, my mind to prove, that tur - tle dove,

my mind to prove, that tur - tle dove,
 mind to prove, that tur - tle dove, she flies,
 move, my mind to prove, that tur - tle dove,
 she flies, she

she flies, my love, she tries,
 my love, she flies, she flies, my love, she tries, my -
 she flies, she flies, she flies, my love, she tries,
 flies, she flies, she flies, she flies, my

help gods that sit on high, *p*
 love, she tries, help gods that sit on high, *p^o*
 help gods that sit on high, that sit on high, *p^o*
 love, she tries, *0*

p cresc. *0* send me
cresc. send me re-me-dy, *0* send me re-me-dy, *0* send me re-me-dy, *0* send me
cresc. send me re-me-dy, *0* send me re-me-dy, send me re-me-dy, *0* send me
cresc. send me re-me-dy, re-me-dy, *0* send me re-me-dy,
cresc.

f re-me-dy, *0* send me re-me-dy.
f re-me-dy, *0* send me re-me-dy, *0* send me re-me-dy.
f re-me-dy, *0* send me re-me-dy, *0* send me re-me-dy.
f *0* send me re-me-dy, *0* send me re-me-dy.
f

No 16. SOME TIME SHE WOULD.

Moderate speed.

SOPRANO.
(CANTUS.)

p
Some time she would and some time not, and some

ALTO.
(ALTUS.)

p
Some time she would and some time not, some

TENOR.
(TENOR.)

p
Some time she would and

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

p

time not, the more re-quest the more dis-dained,

time she would and some - time not, the more re-quest the

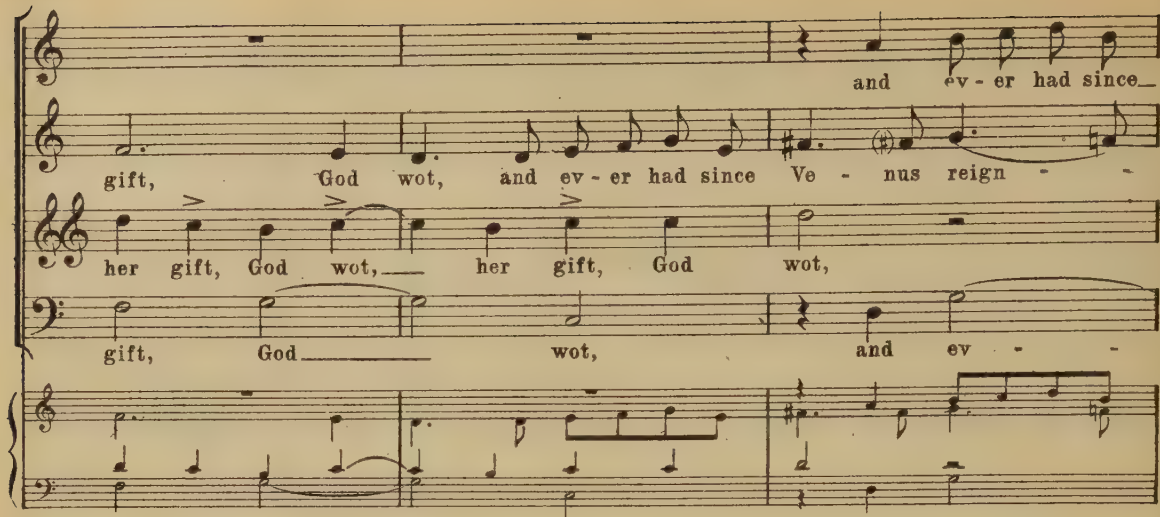
some time not, some time she would and some time not, and some time not, the

p
Some time she would and some time not, and

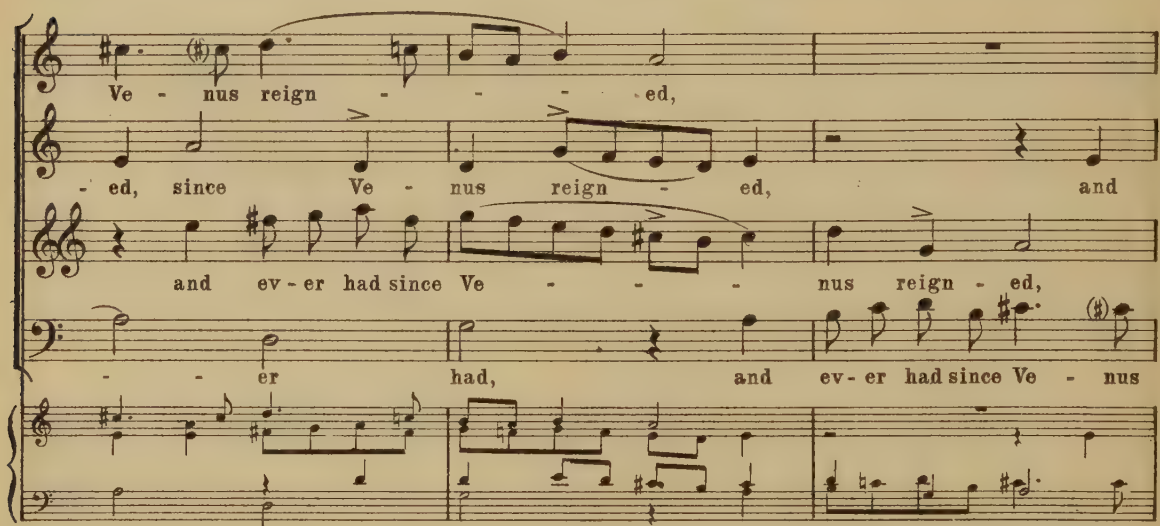
the more re-quest the more dis-dained,
 more dis-dained, the more re-quest the
 more re-quest the more dis-dained, the more re-quest the more dis-
 some time not, the more re-quest the more dis-dained, the

mf each wo-man hath her gift, God
mf more dis-dained, the more dis-dained, each wo-man hath her gift, God wot, each
mf dained, the more dis-dained, each wo-man
 more re-quest the more dis-dained,

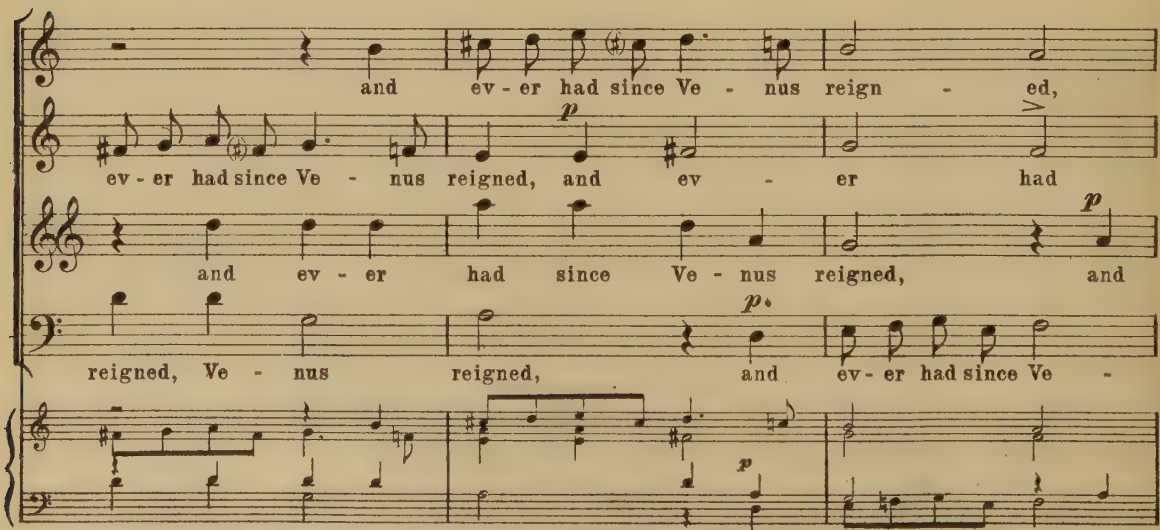
wot,
 wo-man hath her gift, God wot, each wo-man hath her gift, her
 hath, each wo-man hath her gift, God wot, each wo-man hath
mf each wo-man hath her gift, God wot, her



and ev - er had since
 gift, God wot, and ev - er had since Ve - nus reign
 her gift, God wot, her gift, God wot,
 gift, God wot, and ev -



Ve - nus reign - ed,
 ed, since Ve - nus reign - ed, and
 and ev - er had since Ve - nus reign - ed,
 er had, and ev - er had since Ve - nus



and ev - er had since Ve - nus reign - ed,
 ev - er had since Ve - nus reigned, and ev - er had
 and ev - er had since Ve - nus reigned, and
 reigned, Ve - nus reigned, and ev - er had since Ve -

p

and ev - er had since Ve - nus reigned, and ev - er had since

since Ve - - nus reign - ed, and ev - er

ev - er had since Ve - nus reigned, ev - er had since Ve - nus reigned, ev - er

- nus reigned, ev - er had since

f

Ve - nus reigned; though Vul - can, though Vul - can, though Vul - can,

had since Ve - nus reigned; though Vul - can, though Vul - can, though

had since Ve - nus reigned; though Vul - can, though Vul -

Ve - nus reigned; though Vul - can, though

dim.

though Vul - can, though Vul - can, though Vul - can did to Ve -

Vul - can, though Vul - can, though Vul - can, though Vul - can

- can, though Vul - can, though Vul - can did to Ve - nus,

Vul - can, though Vul - - can did to

dim.

- nus yield, did to Ve - nus yield,
 did to Ve - nus yield, I would have
 to Ve - nus yield, did to Ve - nus yield, I would
 Ve - - - nus yield,

Musical notation includes treble and bass staves with lyrics. Dynamics include *p* (piano) and *f* (forte).

I would have men to win the field.
 men to win the field, for to win the field.
 — have men to win, men to win the field.
 — I would have men to win the field.

Musical notation includes treble and bass staves with lyrics. Dynamics include *f* (forte).

NO 17. AMONG THE DAFFADILLIES.

Rather fast.

SOPRANO. (CANTUS) *mf* A - mong the Daf - fa - dil - lies, and

SOPRANO. (ALTUS) *mf* A - mong the Daf - fa - dil - lies, and fair

ALTO. (TENOR) *mf* A - mong the Daf - fa - dil - lies, and fair white.

BASS. (BASSUS) *mf* A - mong the Daf - fa - dil - lies, and fair white

PIANOFORTE. *(For rehearsal only.)* *mf*

fair white splend - ent Li - lies,

and fair white splend-ent Li - lies, the god of love, the

— splend-ent Li - - lies, the god of love, the

Li - lies, the god of love, the god of

p

the god of love, the god of love came creep -

god of love, the god of love, the god of love came creep -

god of love, the god of love, the god of love came creep -

love, of love came creep ing, the god, the god of love came creep -

mf

-ing, where Di - an's nymphs lay sleep - ing, lay sleep - ing; he

-ing, where Di - an's nymphs lay sleep-ing, lay a sleep - ing;

-ing, where Di - an's nymphs lay sleep-ing, lay a sleep - ing;

-ing. lay sleep - ing;

cresc.

bent his bow, he bent his bow, but missed his foot - ing, missed his foot -

mf he bent his bow, but missed his foot ing, his foot -

mf he bent his bow, but missed his foot ing, missed his foot -

mf he bent his bow, but missed his foot -

-ing, he bent his bow, but missed his foot -

-ing, he bent his bow, but missed his foot -

-ing, he bent his bow, but missed his foot -

-ing, he bent his bow, but missed his foot -

-ing, and los - ing lost both la - bour shaft and shoot -

-ing, and los - ing lost both la - bour shaft and shoot -

-ing, and los - ing lost both la - bour shaft and shoot -

-ing, and los - ing lost both la - bour, la -

la - bour shaft and shoot - ing. He - ing. shoot ing, la - bour shaft and shoot - ing. -ing. -ing, la - bour shaft and shoot - ing. -ing. -bour shaft and shoot - ing. -ing.

No 18. SIMKIN SAID THAT SIS WAS FAIR.

Very moderate speed.

SOPRANO.
(CANTUS)

SOPRANO.
(ALTUS)

ALTO.
(TENOR)

BASS
or TENOR.
(BASSUS)

PIANOFORTE.
(For rehearsal only.)

Sim - kin said that Sis was fair, and that he meant to

love her, he set her on his am - bling mare, all

meant to love her, he set her on his am - bling

to love her, he set her on his am - bling mare, all

He meant to love her, he set her on his am - bling

15

this he did to prove her, all this he did to prove her,
 mare, all this he did to prove her, all this he did to prove her,
 this he did to prove her,
 mare, all this he did to prove her, all

p

all this he did to prove her, all
 all this he did to prove her, to prove her, all
 all this he did to prove, this he did to prove her, to prove her, all
 this he did to prove, all this he did to prove her, all

f

this he did to prove her.
 this he did to prove her.
 this he did to prove her, all this he did to prove her. When they came
 this he did to prove, to prove her.

p

When they came home Sis flot - ed
 When they came home Sis flot - ed cream, flot - ed
 home Sis flot - ed cream, when they came home Sis flot - ed cream, when
 When they came home, came home Sis flot - ed cream, when

cream, when they came home Sis flot - ed cream,
 cream, when they came home, when they came home, — came home Sis flot -
 ed, flot - ed cream, Sis flot - ed
 they came home Sis flot - ed cream, Sis flot - ed

and poured it through a strain - er, poured it through a strain - er, poured it through a
 - ed cream, and poured it through a strain - er, poured it through a strain - er,
 cream, and poured it through a strain - er, poured it through a strain - er, strain - er,
 cream, and poured it through a strain - er, poured it through a strain - er

* This bar, with two pairs of consecutive fifths, is correctly transcribed from the original edition.

strain - er, and poured it through a strain - er, and poured it through a strainer, poured it
 poured it through a strain - er, poured it through a strain - er, poured it through a strainer, through -
 and poured it through a strain - er, and poured it through a strain - er,
 - er, and poured it through a strainer, poured it through a

through a strain - er, but sware that Sim - kin should have none, be - cause he
 a strain - er, but sware that Sim - kin should have none, be - cause -
 through a strain - er, but sware that Sim - kin should have none, be - cause he
 strain - er, but sware that Sim - kin should have none, be - cause he

1. did, he did dis - dain her. her.
 he did dis - dain her. her.
 did dis - dain her. When they came her.
 did dis - dain her. her.

NO 19. LADY, WHEN I BEHOLD YOUR PASSIONS.

Very moderate speed.

mf

SOPRANO.
(CANTUS.)

SOPRANO.
(ALTUS.)

ALTO
or TENOR.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

La - dy, when I be - hold your

La - dy, when I be - hold your pass -

La - dy, when I be - hold your pass - ions,

La - dy, when I be -

mf

pass - ions, so div - ers and so oft con - strain -

- ions, your pass - ions, so div - ers and so

be - hold your pass - ions, so div - ers and so oft con -

- hold your pass - i - ons,

ed, up -

oft con-strain - ed. so div - ers and so oft

strain - ed, so oft con - strain -

so div - ers and so oft con - strain -

on such slight or no oc - ca - sions, so

con - strain - ed, up -

ed, up - on such slight or no oc - ca -

ed, up - on such slight or no oc - ca -

p slight or no oc - ca - sions, as though *p* you were with grief sore

on such slight or no oc - ca - sions, as though you

- sions, as though *p* you were with grief sore pain - ed, as

- sions. as though you were with grief sore pain - ed,

pain - ed, as though you were with grief sore pain - ed,
 were with grief sore pain - ed, as though you were with grief sore
 though you were with grief sore pain - ed, as though you
 as

as though you were with grief sore pain -
 pained as though you were with grief sore pain-ed, with grief sore pain -
 were with grief sore pain - ed, sore pain -
 though you were with grief sore pain -

- ed, *mf* I en - ter in - to these
 - ed, *mf* I en - ter in - to these per -
 - ed, *mf* I en - ter in - to these
 - ed, *mf* I en - ter in - to these

per - sua - sions: A

- sua - sions, these per - sua - si - ons:

per - sua - sions:

per - sua - sions:

repeat f

man might sail from Trent un - to *Dan - u - be, and yet not

p repeat f

A man might sail from Trent un - to *Dan - u - be, and yet

p repeat f

A man might sail from Trent un - to *Dan - u - be, and

p repeat f

A man might sail from Trent un - to *Dan - u - be, and yet

repeat f

1. *f* 2.

find so strange a piece as you be. A be.

not find so strange a piece as you be. be.

yet not find so strange a piece as you be. be.

not find so strange a piece as you be. be.

f

* Spelt Daunby and Danuby in the original edition.

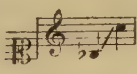
Nº 20. CONSTRUE MY MEANING.

Smoothly but with movement.

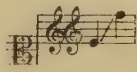
SOPRANO.
(CANTUS.)



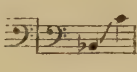
ALTO.
(ALTUS.)



TENOR.
(TENOR.)



BASS.
(BASSUS.)



PIANOFORTE.
(For rehearsal only.)

mf

Con - strue my mean - ing, wrest

mf

Con - strue my

mf

Con - strue my

not my me - thod, wrest not my me -

mf

Con - strue my

mean - ing, wrest not my me - thod, con -

mf

Con - strue my mean - ing, wrest

- thod, *f* good

mean - ing, wrest not my me - thod, *f* good

- true my mean - ing, wrest not my me - thod, good

not my me - thod, wrest not my me - thod,

will craves fa - vour, wit - ness the high

will craves fa vour,

will craves fa - vour. wit - ness the high God, wit -

good will craves - fa - vour, wit - ness the

mf God, the high God, if I have meant well, have meant

if I have meant well, good will re - ward, re - ward

- ness the high God, if I have meant well,

high God,

* This interval is deliberately so printed with accidentals in the original edition.
S. & B. 2363-20.

well, if I have meant well, good will re - ward
 me, if I have meant well, good will re - ward
 meant well, if I have meant well, good will re - ward
 if I have meant well, good will re - ward

p
 me, when I de - serve ill, no man re - gard, no
 me, when I de - serve ill, no man re - gard me
 me, when I de - serve ill, no man re - gard
 me, when I de - serve ill, no man re - gard

mf
 man re - gard me; what shall I say more, what shall I say
 re - gard me; what shall I say more, speech is but
 me; what shall I say more, speech is but blast -
 me; what shall I say more, speech is but

more, speech is but blast - ing, *p*
 blast - ing, but blast - ing, still will I hope - for life
 - ing, speech is but blast - ing, still will I hope for life
 blast - ing, but blast - ing, still will I hope for life

p *cresc.*
 still will I hope for life ev - er -
 ev - er - last - ing, still will I hope for life ev -
 ev - er - last - ing, still will I hope for life, still
 ev - er - last - ing, still

- last - ing, for life ev - er - last - ing.
 - er - last - ing, I hope for life ev - er - last - ing.
 will I hope for life, hope for life ev - er - last - ing.
 will I hope for life ev - er - last - ing.

* This note is a semibreve in the original edition, but should not be sustained for more than a minim.
 S. & B. 2303-20.

NO 21. WITNESS YE HEAVENS.

With breadth.

SOPRANO.
(CANTUS)

SOPRANO.
(CANTUS)

SOPRANO
or ALTO.
(ALTUS)

ALTO.
(ALTUS)

ALTO.
(TENOR)

TENOR
or BASS.
(TENOR)

BASS.
(BASSUS)

BASS.
(BASSUS)

PIANOFORTE.
(For rehearsal only.)

Wit - ness

Wit - ness ye hea - vens,

Wit - ness ye heavens, I vow to

Wit - ness ye hea - vens, I vow

The musical score is written for a five-part vocal ensemble and piano. The vocal parts are Soprano (Cantus), Alto (Altus), Tenor (Tenor), and Bass (Bassus). The piano part is for the Pianoforte, marked 'For rehearsal only.' The key signature is one flat (B-flat), and the time signature is common time (C). The tempo/mood is indicated as 'With breadth.' The lyrics are 'Wit - ness ye hea - vens, I vow to'. The piano part provides harmonic support, with a forte (f) dynamic marking.

Wit - ness ye

ye hea - vens, I vow to love the fair - est,

I vow to love the fair - est, the

love the fair - est, wit - ness ye heavens, I vow to love

Wit - ness

to love the fair - est,

Wit - ness

heavens, I vow to love the fair - est,

wit - ness ye heavens I vow to love the fair - est,

fair - est, to love the fair - est,

the fair - est, I vow to love the fair - est, *p*

ye heavens, I vow to love the fair - est, to *p*

ye heavens, I vow to love the fair - est,

[illegible]

The musical score consists of ten staves. The first six staves are vocal parts (Soprano, Alto, Tenor, Bass, and two additional voices), and the last four staves are piano accompaniment. The lyrics are written below the vocal staves.

Vocal Lyrics:

vir - tue not for lust,
but how? to love, but how? for vir - tue not for lust,
to love, but how? for vir - tue
lust,
not for lust, ———— for vir - tue not for lust, for vir - tue not for
- tue. not for lust, for vir - tue not for lust, for vir - tue not for lust, for vir -
for ————— lust, not for lust,
not for lust, for vir - tue not for lust, not for lust, for

Piano Accompaniment:

The piano accompaniment features a complex rhythmic pattern with many beamed eighth and sixteenth notes, providing a lively background for the vocal melody.

* This passage is correctly transcribed from the original edition.

for vir - tue why? because she is the rar - est,
 for vir - tue why? because she is the rar - est,
 not for lust, for vir - tue why? be - cause she is the rar -
 - tue why? be - cause she is the rar - est, Come life, come
 lust, for vir - tue why? be - cause she is the rar - est,
 - tue why? be - cause she is the rar - est, Come life, come
 be - cause she is the, is
 vir - tue why? be - cause she is the

Come life, come death, in her I on - ly trust; *mf*
 Come life, come death, in her I on - ly - trust; hap death, hap
 - est, Come life, come death, in her I on - ly trust; hap
 death, in her I on - ly trust; hap death, hap
 In her I on - ly trust; hap death, hap life, I force not
 death, life, come death, in her I on - ly trust; hap death, hap life, I
 the rar - est, her I on - ly trust;
 rar - est, Come life, come death, in her I on - ly trust;

hap death, hap life, I
 life, I force not which be - tide me,
 death, hap life, I force not which, hap
 life, hap death, hap
 which be - tide me, which
 force not which be - tide me,
 hap death, hap life, I
 hap death, hap

force not which be - tide, I force not which be - tide me,
 hap death, hap life, I force not which be - tide me,
 death, hap life, I force not which be - tide me, by
 life, I force not which be - tide me, by
 be - tide me, by her I
 hap death, hap life, I force not which be - tide me,
 force not which be - tide me, not which be - tide me,
 life, I force not which be - tide me, by

*A clash, such as this, between C $\sharp$ and C $\natural$ is not uncommon in the music of this period; it serves here to emphasize the meaning of the words.
 S. & B. 2303-21.

ff
by her I live, from death I
by her I live, from death I can - not
her I live, from death I can - not
her I live, by her I live, from death I
live, from death I can - not hide me.
ff by her I live, *ff* from death I can - not
by her I live, from death
her I live, from death I can - not
by her I live, from death I can - not

1. can - not hide me. *mf* can - not hide me.
hide me. hap death, hap hide me, hide me.
hide me. Hap - hide me.
can not hide me. hap death, hap can - not hide me.
hap death, hap life, I force not me.
hide me. Hap death, hap life I hide me, hide me.
death I can - not hide me. I can - not hide me.
- not hide me. hide me.



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THE ENGLISH MADRIGAL SCHOOL.

Transcribed, Scored, and Edited by EDMUND H. FELLOWES, M.A., Mus.Doc.

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You pretty flowers that smile. S.A.A. (or T.) B. ..	3d.	Cease now thy mourning. S.S. (or A.) A. (or T.) B. (or T.) ..	3d.
Now each creature joys the other. S.S. (or A.) A. (or T.) B. ..	3d.	A little pretty bonny lass. S.A. (or S.) T.B. ..	3d.
You'll never leave still tossing. S.A.T.B. ..	3d.	Fair Phyllis I saw. S. (or A.) A. (or S.) T.B. ..	3d.
Lady my flame still burning (first part). S.A. (or S.) T.B. ..	3d.	Take time while time doth last. S.A.T. (or B.) B. ..	6d.
Sweet Lord your flame (second part). S.A.T.B. ..	3d.		
Soon as the hungry lion. S.A. (or S.) A. (or T.) B. ..	3d.		
O stay sweet love (first part). S.A.T.B. ..	3d.		
I thought my love (second part). S.A.A. (or T.) B. ..	3d.		
Compare me to the child. S.S. (or A.) A. (or T.) B. ..	3d.		
Who would have thought that face? S.A.A.T. ..	3d.		
Sweet friend thy absence. S.A.T. (or A.) B. ..	3d.		
The flattering words. S.S. (or A.) A.B. ..	6d.		

FOR EIGHT VOICES.
You blessed bowers. S.S.A.T. (or A.) T. (or A.) T. (or B.) B.B. .. 8d.

A MADRICAL FROM MORLEY'S "TRIUMPHS OF ORIANA."
Fair nymph I heard one telling. S.S.A.A. (or T.) B. (or T.) B. .. 6d.

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Volume IX. Price Complete, 9s. 6d.

THOMAS WEEBKES' MADRIGALS OF THREE, FOUR, FIVE AND SIX VOICES. (1597).

FOR THREE VOICES.		Price.	FOR FIVE VOICES.		Price.
Sit down and sing. S.S.T. ..	..	6d.	Your beauty it allureth. S.S.A.T.B. ..	..	3d.
My flocks feed not (<i>first part</i>). S.S.T. (or A.) ..	..	6d.	If thy deceitful looks. S.S.A.T. (or B.) B. ..	..	3d.
In back I mourn (<i>second part</i>). S.S.T. ..	..	6d.	Those sweet delightful lilies. S.S.A.A.B. ..	..	3d.
Clear wells spring not (<i>third part</i>). S.S.T. ..	..	6d.	Lady, your spotless feature. S.S.T.T.B. ..	..	6d.
A country pair. S.S.T. ..	..	6d.	Make haste, ye lovers. S.S.A.T.B. ..	..	3d.
Cease sorrows now. S.S.T. ..	..	6d.	What haste, fair lady? S.S.A.T.B. ..	..	6d.
FOR FOUR VOICES.			FOR SIX VOICES.		
Now every tree renews. S.A.T. (or A.) B. ..	..	3d.	Retire, my thoughts. S.S.A.A.T.B. ..	..	6d.
Young Cupid hath proclaimed. S.A.T.B. ..	..	6d.	Say dear, when will your frowning? S.S.A.T.T.B. ..	..	6d.
Ay me, my wonted joys. S.S.S.A. (or T.) ..	..	6d.	Those spots upon my lady's face. S.S.S. (or A.) A.A. ..	..	6d.
Three virgin nymphs. S.S.S.B. ..	..	6d.	(or T.) B. (or T.) ..	..	6d.
Our country swains. S.S.A.A. (or T.) ..	..	3d.	If beauty be a treasure. S.S.A.T. (or A.) T. (or A.) B. ..	..	3d.
Lo country sports. S.S.A.A. (or T.) ..	..	3d.	My tears do not avail me. S.S.A.A. (or T.) T.B. ..	..	3d.
			My Phyllis bids me pack away. S.S.A.T. (or A.) T.B. ..	..	6d.

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THOMAS WEEBKES' BALLETS AND MADRIGALS TO FIVE VOICES. (1598).

	Price.		Price.
All at once well met. S.S.A.T. (or B.) B. ..	3d.	Now is the bridals. S.S.A.T.B. ..	6d.
To shorten winter's sadness. S.S.A.T. (or A.) B. ..	3d.	Sing shepherds after me. S.S.A.A. (or T.) B. ..	6d.
Sweet love, I will no more. S.S.S.A. (or T.) B. ..	6d.	Welcome sweet pleasure. S.S.A.T. (or B.) B. ..	3d.
Whilst youthful sports. S.S.A. (or T.) T. (or B.) B. ..	3d.	Lady your eye. S.S.A.T.B. ..	6d.
On the plains, fairy trains. S.S.A.T. (or B.) B. ..	6d.	We shepherds sing. S.S.A.T.B. ..	3d.
Sweet heart at sea. S.S.A.T.B. ..	6d.	I love, and have my love rewarded. S.S.A. (or T.) T.B. ..	6d.
Give me my heart. S.S.T.T.B. ..	3d.	{ Come clap thy hands (<i>first part</i>). S.S.A.T.B. ..	6d.
Hark all ye lovely saints. S.S.A.T. (or B.) B. ..	3d.	{ Phyllis hath sworn (<i>second part</i>). S.S.A.T.B. ..	9d.
Say dainty dames. S.S.A.T.B. ..	6d.	Farewell my joy. S.S.A.T.B. ..	6d.
Phyllis, go take thy pleasure. S.S.A.T.B. ..	6d.	Now is my Cloris. S.S.A. (or T.) T.B. ..	3d.
In pride of May. S.S.A.T.B. ..	3d.	Unto our flocks sweet Corolus. S.S.A.T.B. ..	3d.
Sing we at pleasure. S.S.A.T.B. ..	3d.	Cease now delight. S.S.T. (or A.) T. (or A.) B.B. ..	8d.

Volume XI. Price Complete, 6s. 6d.

THOMAS WEEBKES' MADRIGALS OF FIVE PARTS. (1600).

	Price.		Price.
Cold Winter's ice is fled. S.S.A. (or T.) T.B. ..	6d.	Why are you ladies staying? (<i>first part</i>). S.S.A.T.B. ..	6d.
Now let us make a merry greeting. S.S.T.T.B. ..	6d.	Hark, I hear some dancing (<i>second part</i>). S.S.A.T. ..	6d.
Take here my heart. S.S.T.T.B. ..	6d.	(or A.) B.	6d.
O care, thou wilt despatch me (<i>first part</i>). S.S.A.T.B. }	9d.	Lady the birds right fairly. S.S.A.T.B. ..	6d.
Hence care, thou art too cruel (<i>second part</i>). S.S.A.T.B. }	9d.	As wanton birds. S.S.A.T.B. ..	8d.
See where the maids are singing. S.S.A.T.T. ..	6d.		

Volume XII. Price Complete, 7s. 6d.

THOMAS WEEBKES' MADRIGALS OF SIX PARTS. (1600).

	Price.		Price.
Like two proud armies. S.S.A.T.B.B. ..	6d.	Mars in a fury. S.S.A.A.T.B. ..	6d.
When Thoralis delights to walk. S.S.A. (or T.) T.T.B. ..	8d.	{ Thule the period of cosmography (<i>first part</i>). S.S.A.T.T.B. ..	6d.
What have the gods (<i>first part</i>). S.S.A.A. (or T.) T.B. ..	6d.	{ The Andalusian merchant (<i>second part</i>). S.S.A.T.T.B. ..	6d.
Mathinks I hear (<i>second part</i>). S.S.A.A.T.B. ..	6d.	A sparrow hawk proud. S.S.A.A. (or T.) T.B. ..	8d.
Three times a day. S.A. (or T.) T.T.T.B. ..	6d.	Noel adieu, thou Court's delight. S.S.A.T.T.B. ..	8d.

Volume XIII. Price Complete, 8s. 6d.

THOMAS WEEBKES' AIRS OR FANTASTIC SPIRITS FOR THREE VOICES. (1600).

	Price.		Price.
Come let's begin to revel't out. S.S.A. (or T.) ..	2d.	I bei ligustri e rose. S.S.A. ..	3d.
Jockey thine horn-pipe's dull. S.S.A. (or T.) ..	3d.	Strike it up, tabor. S.S.T. ..	3d.
Some men desire spouses. S.S.A. ..	3d.	Ha ha, this world doth pass. S.S.A. (or T.) ..	3d.
To-morrow is the marriage day. S.S.A. (or T.) ..	2d.	Since Robin Hood. S.S. (or A.) T. ..	3d.
Upon a hill the bonny boy. S.S.A. ..	3d.	O now weep now sing. S.S. (or A.) T. (or B.) ..	3d.
Come sirrah Jack ho. S.S.A. (or T.) ..	3d.	Alas, tarry but one half hour. S.S.T. ..	3d.
Tan ta ra cries Mars. S.S.A. (or T.) ..	3d.	As deadly serpents lurking. S.S. (or A.) T. ..	3d.
The gods have heard my vows. S.S.A. (or T.) ..	2d.	Donna il vostro bel viso. S.S.A. (or T.) ..	2d.
Though my marriage be but careless. S.S.A. ..	2d.	The nightingale, the organ of delight. S.S.A. (or T.) ..	4d.
The ape, the monkey and baboon. S.S.A. ..	2d.		
No, though I shrink still. S.S.A. ..	3d.		
Ay me alas, hey ho. S.S.T. ..	3d.		
Late is my rash accounting. S.S.A. (or T.) ..	3d.		
Four arms, two necks, one wreathing. S.S.A. ..	3d.		
Lord, when I think. S.S.A. (or T.) ..	2d.		
Say wanton will you love me? S.S.A. (or T.) ..	2d.		

FOR SIX VOICES.

Death hath deprived me. S.S. (or A.) T. (or A.) T.B.B. 6d.

MADRICAL FOR SIX VOICES FROM THE "TRIUMPHS OF ORIANA.

As Vesta was from Latmos hill descending. S.S.A.T.T.B. 8d

N.B.—Almost all of the Airs and Fantastic spirits may be sung an octave lower by male voices

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Volume XIV. Price Complete, 17s. 6d.

WILLIAM BYRD'S PSALMS, SONNETS, AND SONGS. (1588.)

PSALMS.		Price	SONNETS AND PASTORALS—continued.		Price
1	O God, give ear. S.A.A.T.B.	6d.	23	Constant Penelope. S.A.T.B.B.	6d.
2	Mine eyes with fervency. S.A.T.T.B.	3d.	24	La Virgenella. S.A.T.T.B.	6d.
3	My soul oppressed with care. S.S.A.T. (or B.) B.	6d.	25	Farewell, false love. S.A.T.T.B.	6d.
4	How shall a young man? S.S. (or A.) A.T. (or B.) B.	6d.	26	The match that's made. S.A.T.B.B.	6d.
5	O Lord, how long wilt Thou forget. S.A.A.T.B.	6d.	SONGS OF SADNESS AND PIETY.		
6	O Lord, who in Thy sacred tent. S.S.A.B. (or T.) B.	6d.	27	Prostrate, O Lord, I lie. S.A.T.B.B.	6d.
7	Help, Lord, for wasted are those men. S.S. (or A.) T. (or A.) B. (or T.) B.	6d.	28	All as a sea. S.A.T.T.B.	3d.
8	Blessed is he that fears the Lord. S.S.A. (or T.) B. (or T.) B.	6d.	29	Susanna fair. S.A.A.T.B.	6d.
9	Lord in Thy wrath. S.S.A.T.B.	3d.	30	If that a sinner sighs. S.S. (or A.) A.T. (or B.) B.	6d.
10	Even from the depth. S.A. (or T.) T.B.B.	3d.	31	Care for thy soul. S.A. (or S.) A.T.B.	6d.
SONNETS AND PASTORALS.			32	Lullaby my sweet little baby. S.S. (or A.) A.T.B.	6d.
11	I joy not in no earthly bliss. S.A.A. (or T.) T.B.	3d.	the first part 4d. }		
12	Though Amaryllis dance in green. S.A.A.T.B.	3d.	the second part 6d. }		
13	Who likes to love. S.A.T. (or A.) T.B.	6d.	33	Why do I use my paper, ink, and pen? S.S. (or A.) A.T.B.	6d.
14	My mind to me a kingdom is. S.A.A.T.B.	6d.	THE FUNERAL SONGS OF SIR PHILIP SIDNEY.		
15	Where fancy fond. S.A.T.T.B.	3d.	34	Come to me, grief, for ever. S.S.A.T.B.	3d.
16	O you that hear this voice. S.S.A.A. (or T.) B.	6d.	35	O that most rare breast. S.A.T. (or A.) T.B.	1s. 4d.
17	If women could be fair. S.A. (or T.) T.B.B.	6d.	TWO MADRIGALS FROM YONGE'S MUSICA,		
18	Ambitious love. S.A.T.T.B.	6d.	Transalpina (first act).		
19	What pleasure have great princes. S. (or A.) A.T.B.B.	3d.	A fair young virgin (the first part)		
20	As I beheld I saw a herdsman. S.S. (or A.) A.T.B.	8d.	But not so soon (the second part)		
21	Although the heathen poets. S.S.A. (or T.) A. (or T.) B.	3d.			
22	In fields abroad. S.A.T.B.B.	6d.			

Volume XV. Price Complete, 17s. 6d.

WILLIAM BYRD'S SONGS OF SUNDRY NATURE. (1589.)

SONGS OF THREE PARTS.		Price	SONGS OF FIVE PARTS.		Price
1	Lord, in thy rage. S.A.T.	6d.	26	Weeping full sore. S.A.T.T.B.	9d.
2	Right blest are they. S.A.T.	6d.	27	Penelope that longed. S.A.A. (or T.) T.B.	8d.
3	Lord, in thy wrath. S.A.B. (or T.)	6d.	28	Compel the hawk to sit. S.S.T.T.B.	8d.
4	O God, which art most merciful. S.A.T.	6d.	29	See those sweet eyes (the first part). S.A.T.B.B.	6d.
5	Lord, hear my prayer. S.A.T.	6d.	30	Love would discharge (the second part). S.A.T.B.B.	6d.
6	From depth of sin. S.A. (or T.) T.	6d.	31	When I was otherwise. S.A.T.T.B.	6d.
7	Attend mine humble prayer. S.A.T.	6d.	32	When first by force. S.A.T.T.B.	6d.
8	Susanna fair. S.A.T. (or B.)	6d.	33	I thought that love had been a boy. S.A.A.T.B.	3d.
9	The nightingale so pleasant. S.A.T.	6d.	34	O dear life, when may it be? S.T.T.B.B.	3d.
10	When younglings first on cupid (the first part). S.A.T.	3d.	35	O gold all burnished (the first part). S. (or A.) A.T.T.B.	6d.
11	But when by proof they find (the second part). S.A.T.	6d.	36	Her breath is more sweet (the second part). S.A.T.T.B.	6d.
12	Upon a summer's day (the first part). S.A.T.	6d.	SONGS OF SIX PARTS.		
13	Then for a boat his quiver (the second part). S.A.T.	3d.	38	Behold how good a thing (the first part). S.S.A. (or T.) A. (or T.) T.B.	8d.
14	The greedy hawk. S.A.T.	6d.	39	And as the pleasant morning dew (the second part). S.S.A.A.T.B.	6d.
SONGS OF FOUR PARTS.			40	Who made thee Hob forsake the plough? (a dialogue) T.T.	3d.
15	Is love a boy? (the first part). S.A.T.B.	6d.	41	And think ye nymphs? (the first part) (five voices) S.A.T.T.B.	3d.
16	Boy, pity me (the second part). S.A.T.B.	6d.	42	Love is a fit of pleasure (the second part) S.S.A.A.T.B.	3d.
17	Wounded I am (the first part). S.A.T.B.	6d.	43	If in thine heart. S. (or A.) S. (or A.) T.T.T.B.	8d.
18	Yet of us twain (the second part). S.A.T.B.	6d.	44	Unto the hill, mine eyes I lift. S. (or A.) S. (or A.) T.T.B.B.	1s. 0d.
19	From Citheron the warlike boy (the first part) S.A.A.T.	3d.	45	Christ rising again (the first part). S.S.T.T. (or B.) T. (or B.) B.	8d.
20	There careless thoughts are freed (the second part) S.A.T.T.	6d.	46	Christ is risen again (the second part). S.S.A.T.B.B.	8d.
21	If love be just (the third part). S.A.A.T.	6d.			
22	O Lord my God. S. (or A.) T.T.B.	6d.			
23	While that the sun. S.A.A.T.	6d.			
24	From Virgin pure this day did spring. S. or A.	6d.			
25	Rejoice, rejoice (the chorus) S.S.A.A.	3d.			
26	An earthly tree a heavenly fruit. S.S.	6d.			
27	Cast off all doubtful care (the chorus). S.A.T.B.	3d.			

Volume XVI. Price Complete, 17s. 6d.

WILLIAM BYRD'S SONGS AND SONNETS. (1611.)

SONGS OF THREE PARTS.		Price	SONGS FOR FIVE PARTS.		Price
1	The eagle's force. S. (or A.) S. (or A.) T.	6d.	17	Retire, my soul. S.S.A.T.B.	6d.
2	Of flattering speech. S. (or A.) S. (or A.) T.	3d.	18	Arise, Lord into thy rest. S.S.T.B. (or T.) B.	8d.
3	In winter cold (the first part). S.S.T.	3d.	19	Come, woeful Orpheus. S.S.A.T.B.	6d.
4	Whereat an ant (the second part). S.S.T.	3d.	20	Sing we merrily unto God (the first part). S.S.S.A.T.	8d.
5	Who looks may leap. S. (or A.) S. (or A.) T. (or B.)	6d.	21	Blow up the trumpet (the second part). S.S.S.A.T.	8d.
6	Sing ye to our Lord. S.S.A. (or T.)	6d.	22	Crowned with flowers. S.S.A.A.B.	8d.
7	I have been young. S.S.A. (or T.)	3d.	23	Wedded to will is witless. S.S.A. (or T.) A. (or T.) B.	8d.
8	In crystal towers. S.S.T.	6d.	24	Make ye joy to God. S. (or A.) S. (or A.) T.T.B.	8d.
SONGS OF FOUR PARTS.			SONGS OF SIX PARTS.		
9	This sweet and merry month. S.A.T.B.	6d.	25	Have mercy upon me, O God. S.A.A.T.T.B.	8d.
10	Let not the sluggish sleep. S.S.T.B.	6d.	26	Fantazia (for strings)	8d.
11	A feigned friend. S.S.A.T.	6d.	27	This day Christ was born. S.S.A.A.T.B.	8d.
12	Awake, mine eyes. S.S.A.B.	3d.	28	O God that guides the cheerful sun. S.S.A.T.B.B.	8d.
13	Come, jolly swains. S.S.A.T.	6d.	29	Praise our Lord, all ye Gentiles. S.S.A. (or T.) B.B.	8d.
14	What is life? S.S.A.T.	3d.	30	Turn our captivity, O Lord. S.S.T.T.B.B.	1s. 0d.
15	Fantazia (for strings)	3d.	31	Ah, silly soul. S. (with string accompaniment)	6d.
16	Come let us rejoice. S.S.A.T.	6d.	32	How vain for six voices included in Thomas Watson's collection published in 1590:— This sweet and merry month. S.S.A.T.T.B.	8d.

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Volume XVII. Price Complete 9s. 0d.

HENRY LICHFIELD'S MADRIGALS OF FIVE PARTS (1613).

	Price		Price
1 All ye that sleep in pleasure S.S.A.T.B. ...	6d.	12 Arise, sweet heart. S.S.A.T. (or A.) B. ...	6d.
2 Shall I seek to ease my grief? S.S.A.T.B. ...	6d.	13 Wh-n first I saw those cruel eyes (<i>the first part</i>) S.S.A.T. (or A.) B. ...	6d.
3 The shepherd Claus seeing (<i>the first part</i>) S.S.A.T.B. ...	6d.	14 If this be love, to scorn (<i>the second part</i>) (or A.) B. ...	6d.
4 First with looks he lived (<i>the second part</i>) S.S.A.T.B. ...	6d.	15 Cruel, let my heart be blessed. S.S.A.T. (or A.) B. ...	6d.
5 Ay me, that life should yet remain. S.S.A.T.B. ...	6d.	16 A seely Sylvan (<i>the first part</i>) S.S.A.T. (or A.) B. ...	3d.
6 O my grief, were it disclosed. S.S.A.T.B. ...	6d.	17 The Sylvan justly suffered (<i>the second part</i>) S.S.A.T.B. ...	4d.
7 I always loved to call my lady Rose S.S.A.T.B. ...	6d.	18 Injurious hours! S.S.A.T. (or A.) B. ...	6d.
8 O come shepherds all together. S.S.A.T. (or A.) B. ...	4d.	19 Whilst that my lovely Daphne. S.S.A.T.B. ...	6d.
9 Sweet Daphne, stay thy flying. S.S.A.T. (or A.) B. ...	6d.	20 My heart oppressed. S.S.A.T. (or A.) B. ...	6d.
10 Alas my Daphne, stay. S.S.A.T. (or A.) B. ...	8d.		
11 Ay me, when to the air. S.S.A.T. (or A.) B. ...	6d.		

Volume XVIII. Price Complete 15s. 0d.

THOMAS TOMKINS' SONGS OF THREE, FOUR, FIVE AND SIX PARTS (1622).

SONGS OF THREE PARTS.		Price.	SONGS OF FIVE PARTS.		Price
1 Our hasty life away doth post S.S.T. ...	4d.		13 To the shady woods. S.S.A.T.B. ...	3d.	
2 No more I will thy love. S.A.T. ...	3d.		14 Too much I once lamented. S.S.A.T.B. ...	8d.	
3 Sure there is no god of Love. S.S.A. ...	3d.		15 Come, shepherds, sing with me. S.S.A.T.B. ...	8d.	
4 Fond men, that do so highly prize. S.S.T. (or A.) ...	4d.		16 Cloris, whenas I woo. S.S.A.T.B. ...	6d.	
5 How great delight. S.S.T. ...	4d.		17 See, see the shepherds' Queen. S.S.A.T.B. ...	6d.	
6 Love, cease tormenting. S.S.A. (or T.) ...	4d.		18 Phyllis, now cease to move me. S.S.A.T.B. ...	6d.	
SONGS OF FOUR PARTS.			19 When David heard. S.A.A.T.B. ...	8d.	
7 O let me live for true love (<i>the first part</i>) S.A.T.B. ...	4d.		20 Phyllis, yet see him dying. S.S.A.T.B. ...	6d.	
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THE ENGLISH MADRIGALISTS

Edited by
EDMUND H. FELLOWES

Revised by Thurston Dart

21

THOMAS BATESON

FIRST SET OF MADRIGALS (1604)

For Reference

Not to be taken from this room

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29 NEWMAN STREET, LONDON, W.1

PREFACE TO VOL. XXI.

IT has not been thought necessary to reprint in each volume of this Series the full explanation of the methods adopted by the Editor, especially as the Preface to Volume I. is published separately, and can be obtained separately by those who have not a copy of that volume. It is very important, however, to emphasize that a thorough grasp of the principles which are explained in detail in that treatise is absolutely indispensable for a clear understanding and practical use of this Edition, and particular attention is directed to the paragraph on Rhythm and Barring.

The musical illustrations there employed are drawn exclusively from the works of Thomas Morley, but the principles which they illustrate apply to the whole of this Series.

The following points are fully dealt with under separate headings:—

- | | |
|------------------------|---------------------|
| 1. Clefs. | 5. Repeat Marks. |
| 2. Words. | 6. Time-signatures. |
| 3. Expression. | 7. Key-signatures. |
| 4. Rhythm and Barring. | 8. Accidentals. |
| 9. Pianoforte Score. | |

Though I have used every endeavour to reproduce an accurate version of the original text throughout this Series, I am aware that in a work of this magnitude it is almost inevitable that some misprints should escape detection in reading the proofs. I shall be glad to have any such misprints brought to my notice, so that they may be corrected in future editions. I shall also welcome any information as to the authorship of any of the lyrics not hitherto identified.

The birth-place of Bateson remains unknown. It would seem that he was born about the year 1570 or shortly after. The earliest known fact about him is that he was appointed organist of Chester Cathedral in 1599. At Chester he was associated for a time with another member of this great school of madrigalists—namely, Francis Pilkington, who was Minor Canon and Precentor of Chester Cathedral, and held a living in the town. Bateson left Chester on being appointed organist of Christ Church Cathedral, Dublin. This was in the year 1608. The remainder of his life was spent in Ireland, and he died in 1630. It is stated that he was the very first graduate in music in Dublin University; he took the Mus. Bac. degree in 1615.

The Oriana madrigal, which stands unnumbered at the beginning of this volume, was added by Thomas East, the printer, who evidently had it lying at his house since it arrived in 1601, just too late for inclusion in Morley's "Triumphs of Oriana," for which it was written. It was not placed in Bateson's first Set by the composer's design: and it is fortunate that so fine a madrigal should have escaped oblivion by so curious a chance.

EDMUND H. FELLOWES.

THE CLOISTERS,

WINDSOR CASTLE,

August 1st, 1918.

NOTE

The musical and verbal texts have been checked (and, where necessary, corrected) with the British Museum set of the original part-books by Peter le Huray and myself. Further details of Bateson's life will be found in the current edition of Grove's *Dictionary*, with a fuller appreciation of his work by Dr Fellowes.

*Jesus College,
Cambridge,
Spring, 1958*

THURSTON DART

LYRICS

SET TO MUSIC BY

THOMAS BATESON

In his First Set of Madrigals.

When Oriana walked to take the air,
The world did strive to entertain so fair;
By Flora fair and sweetest flowers were strewn
Along the way for her to tread upon;
The trees did blossom, silver rivers ran,
The wind did gently play upon her fan;
And then for to delight her Grace's ear
The woods a temple seemed, the birds a quire.
Then sang the shepherds and nymphs of Diana:
Long live fair Oriana.

I.

Beauty is a lovely sweet
Where pure white and crimson meet,
Joined with favour of the face
Chiefest flower of female race.
But if Virtue might be seen
It would more delight the eyne.

II.

Love would discharge the duty of his heart
In Beauty's praise, whose greatness doth deny
Words to his thoughts, and thoughts to his desert;
Which high concert since nothing can supply,
Love, here constrained through conquest to confess,
Bids silence sigh that tongue cannot express.

III.

The nightingale, so soon as April bringeth
Unto her rested sense a perfect waking,
While late bare earth, proud of new clothing, springeth,
Sings out her woes, a thorn her song-book making;
And mournfully bewailing
Her throat in tunes expresseth
What grief her breast oppresseseth.

Sir Philip Sidney.

IV.

Ay me, my mistress scorns my love,
 I fear she will most cruel prove
 I weep, I sigh, I grieve and groan,
 Yet she regardeth not my moan.
 Then, Love, adieu! it fits not me
 To weep for her that laughs at thee.

V.

Come, follow me, fair nymph's; hie! run apace.
 Diana hunting honoureth this chace.
 Softly, for fear her game we rouse
 Lodged in this grove of briars and boughs.
 Hark how the huntsmen winds their horns!
 See how the deer mounts o'er the thorns!
 The *White*, the *Black*, O ho! he pricked thee there;
Gowen ran well, but *I love* killed the deer.

VI.

Your shining eyes and golden hair,
 Your lily-rosed lips most fair,
 Your other beauties that excel,
 Men cannot choose but like them well.
 But when for them they say they'll die,
 Believe them not, they do but lie.

VII.

Whither so fast? See how the kindly flowers
 Perfume the air, and all to make thee stay.
 The climbing woodbine, clipping all these bowers
 Clips thee likewise for fear thou pass away.
 Fortune our friend, our foe will not gainsay.
 Stay but awhile; Phoebe no tell-tale is;
 She her Endymion, I'll my Phoebe kiss.

VIII.

Dame Venus hence to Paphos go
 For Mars is gone to th' field;
 He cannot tend sweet love's embrace
 In hand with spear and shield.
 The roaring cannons thunder out
 Such terrors as not fit
 A tender imp of your regard,
 Which dallying still doth sit.

IX.

Down from above falls Jove in rain
 Into fair Danaë's lap amain.
 Thereat she starts, yet lamb-like still
 At last performeth all his will.
 With high and low such golden gifts
 Will put their conscience to the shift.

X.

Adieu sweet love ! O thus to part
 Kills my bleeding heart.
 Yet fates, alas, will have it so,
 Cruel their doom so to decree
 At once to part two lovers true.
 But since we needs must part
 Adieu, adieu again, sweet heart.

XI.

If Love be blind, how hath he then the sight
 With beauty's beams my careless heart to wound ?
 Or, if a boy, how hath he then the might
 The mightiest conquerors to bring to ground ?
 O no, he is not blind, but I, that lead
 My thoughts the ways that bring to restless fears ;
 Nor yet a boy, but I, that live in dread
 Mixed with hope, and seek for joy in tears.

XII.

Phyllis, farewell ! I may no longer live ;
 Yet if I die, fair Phyllis, I forgive.
 I live too long ; come, gentle death, and end
 My endless torment, or my grief amend.

XIII.

Those sweet delightful lilies
 Which nature gave my Phyllis,
 Ay me, each hour makes me to languish
 So grievous is my pain and anguish.

XIV.

And must I needs depart then ?
 Can pity none come nigh her ?
 Farewell, alas, desert then.
 O break asunder, heart, to satisfy her.

XV.

(The first part.)

Sweet Gemma, when I first beheld thy beauty
 I vowed thee service, honour, love and duty.
 O then I said thee best
 Is come to make me blest;
 But thou, alas, sweet thou
 Dost not regard my vow.
 Go! go! let me not see
 Cruel, though fairest, thee.

XVI.

(The second part.)

Yet stay alway, be chained to my heart
 With links of love, that we do never part.
 Then I'll not call thee serpent, tiger cruel,
 But my sweet Gemma, and my dearest jewel.

XVII.

Strange were the life that every man would like;
 More strange the state that should mislike each one.
 Rare were the gem that every one would seek,
 And little worth that all would let alone.
 Sweet were the meat that every one would choose
 And sour the sauce that all men would refuse.

XVIII.

Alas, where is my love, where is my sweeting,
 That hath stolen away my heart? God send us meeting!
 That renewing my lament with friendly greeting,
 She may release my smart and all my weeping.
 But if my sight she fly
 Till heartless I die,
 My grieved ghost with shrieks and dreadful crying,
 Always about her flying,
 Shall murmur out complaining
 To be revenged of all her deep disdainings.

XIX.

O fly not, love, O fly not me,
 Stay but awhile, O stay, stay thee.
 O hear a wretch complaining
 His grief through thy disdainings.
 O do not thus unfriendly use me
 To kiss me once and so refuse me.

XX.

Who prostrate lies at women's feet
 And calls them darlings dear and sweet,
 Protesting love, and craving grace,
 And praising oft a foolish face,
 Are oftentimes deceived at last,
 Then catch at nought and hold it fast.

XXI.

Sister, awake, close not your eyes
 The day her light discloses ;
 And bright the morning doth arise
 Out of her bed of roses.
 See the clear sun, the world's bright eye,
 In at our window peeping,
 Lo, how he blusheth to espy
 Us idle wenches sleeping.
 Therefore awake, make haste I say,
 And let us without staying
 All in our gowns of green so gay
 Into the park a-maying.

XXII.

"ORIANAES FAREWELL."

Hark! hear you not a heavenly harmony?
 Is't Jove, think you, that plays upon the spheres?
 Heavens! is not this a heavenly melody,
 Where Jove himself a part in music bears?
 Hark, now comes in a quire of nightingales.
 Mark how the nymphs and shepherds of the dales
 How all do join together in the praise
 Of Orianaes life and happy days.
 Then sing ye shepherds and nymphs of Diana:
 In heaven lives Oriana.

XXIII.

Dear, if you wish my dying,
 In vain your wish redounds, in vain your prayer;
 For can he die that breathes not vital air?
 Then with those eyes that slew me
 Renew me, renew me.
 So shall we both obtain our wished pleasure,
 You my death joying, and I my life's sweet treasure.

XXIV.

Fair Hebe when dame Flora meets,
 She trips and leaps as gallants do,
 Up to the hills and down again
 To the valleys runs she to and fro.
 But out alas! when frosty locks
 Begirds the head with cark and care
 Peace! laugh no more, let pranks go by,
 Slow crawling age forbids such ware.

XXV.

The words are the same as those of No. XII.

XXVI.

Thyrsis on his fair Phyllis' breast reposing
 Sweetly did languish,
 When she in love's sweet anguish
 Him kissing gently, said, with sugared glosing :
 Thyrsis, O tell me, thy true love approved,
 Art not thou my best beloved ?
 Then he which to her heart was ever nearest
 Kissed her again and said : Yes, lady dearest.

XXVII.

Merrily my love and I
 Upon the plains were sporting ;
 Cheerfully the nymphs and fauns
 Oft-times to us resorting.
 Sorrow did us not assail
 We tasted of each pleasure.
 Happy those that may with us
 Have part of love's rich treasure.

XXVIII.

Music some think no music is
 Unless she sing of clip and kiss
 And bring to wanton tunes *fie fie*,
 Or *ti-ha ta ha*, or *I'll cry*.
 But let such rhymes no more disgrace
 Music sprung of heavenly race.

NOTES

The first madrigal in this set was written by Bateson for the Triumphs of Oriana, but it reached the printer too late for inclusion in that collection. When Bateson's first set of madrigals came into the hands of Michael East, the printer, the latter, on his own responsibility, took the step of inserting Bateson's Oriana madrigal at the beginning of the set, where it appears without a number. He added the note: "This song should have bene printed in the set of Orianaes."

I.—Line 6. *eyne*. This form of the plural is really the mediaeval English plural in *en*. It should be pronounced *een*, as still in some northern dialects.

III.—This stanza is from Sidney's *Sidera*. Bateson omitted the final line and also the refrain.

VII.—Line 3. *wood-bind*. The original form of the modern *woodbine*.

Line 7. *Phoebe*. Another name for Diana, the moon goddess, as being the sister of Phoebus the god of the sun. The story of her love for the shepherd Endymion, alluded to here, is too well known to need recounting.

VIII.—Line 1. *Paphos*. The city in Cyprus especially devoted to the worship of Venus.

IX.—Line 2. *Danaë*. This princess of Argos was imprisoned by her father, an oracle having warned him that his death would be caused by the son to whom Danaë should give birth. But Jupiter, enamoured of the princess, came to her in prison in the form of a shower of gold; and their son Perseus eventually fulfilled the prophecy of the oracle.

X.—This poem would seem to have been freely altered either before or after passing into the composer's hands to set to music. It cannot be satisfactorily reconstructed in metrical form.

XI.—Line 5. *lead*. The part-books all read *leese*, a word derived from the Anglo-Saxon *liesan* meaning to *set free*, to *unloose*; it was already almost obsolete in the early part of the 17th century. Here it would seem to have crept as an error into the text, and the present editor suggests that *lead* was the original word, for it meets both the requirements of the rhyme and the sense of the passage.

XVIII.—The words are a translation of Marenzio's madrigal *Ohimé! dove 'l mio ben*, included by Watson in his set of "Italian madrigals Englished" published in 1590.

Line 7. *shrieke*. The part-books have *shrikes*, an obsolete dialect form of this word.

XXII.—Bateson gave the title *Orianaes farewell* to this madrigal. It is possible that he wrote it because his contribution to "The Triumphs of Oriana" was not published in that Set, and not having anticipated the printer's action in adding it to his own volume. It would seem in this case that he regarded the former composition as being out of date since the death of Queen Elizabeth.

Line 2. *spheres*. This is a reference to the Elizabethan idea of the music of the spheres. cf. Merchant of Venice, Act v. Sc. 1.

XXVI.—These words are a translation of a madrigal by an anonymous composer included in Morley's Italian collection of 1598.

XXVII.—Line 4. *resorting*. The original text reads *resorted* but this would seem to be an error because the rhyming word is *sporting*.

XXVIII.—The sentiment expressed in these lines is similar to that of Gibbons's "O that the learned poets."

The first set of English
MADRIGALES:
to 3. 4. 5. and 6.
voices.

Newly composed by Thomas Bateson
practitioner in the Art of *Musicke*, and
Organist of the Cathedral Church
of *Christ* in the Citie of
Chester.

1604.

IN LONDON
PRINTED BY THOMAS
ESTE.

TO MY HONORABLE AND MOST

respected good friend : Sir William Norres Knight

of the honorable order of the Bath : Thomas Bateson

son wisheth long lyfe, health and happynesse,

with increase of honor.

S YR, I am bound to present vnto you these few MADRIGALES, and I pray you as you haue heeretofore (rather for your exceeding loue to mee, then for any worth that I acknowledge of the Songs) giuen them your priuate applause & liking, when I sent them to you euer as they were composed in loose papers, so you wil much more now (for now in-deed when they come to the worlds eye and censure, they had more need of it than euer). Vouchsafe to giue them your good countenance and publick patronage. In trueth I must confesse, they are like young birds feared out of the nest before they be well feathered, & finde no place so fit to light on as on the braunches of your fauour : where (such is your loue to mee and Musick) I hope they wilbe so shrouded in the leaues of your good liking, that you will giue leaue neither to any rauinous Kite nor craftie fowler (I meane neither to any open mouthed *Momus* nor more slye detractor) to deuoure, or harme them, that cannot succor nor shift for themselves. I could wish them a Cage of as many sweet singing *Nightingales* to salute your eares with the choifest of delightfull Notes and the melody of most eare-pleasing harmony, that your idle time might not passe without delight, if they might yeeld it to you. But whatsoeuer they are, yours they are, & for you onely they were made. It was your good countenance that did encourage mee to this; Your loue to Musick doth not onely challenge it of mee, but euen the vttermost that Musicks art can afford; which if it were in mee, I would most willingly offer to you; Now let these my affectionate indeuours be accepted, since this is all that I can performe: except the honoring of your Vertues, and obseruance of your worthynesse.

Yours in all loue and so obliged,

Thomas Bateson.

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Thomas Bateson's First Set of Madrigals.

(1604)

Edited by EDMUND H. FELLOWES.

Revised by THURSTON DART.

WHEN ORIANA WALKED.

"This song should have bene printed in the set of Orianaes."*

Rather fast.

SOPRANO.
(CANTUS)

SOPRANO.
(QUINTUS)

ALTO.
(ALTUS)

TENOR.
(SEXTUS)

TENOR.
(TENOR)

BASS.
(BASSUS)

PIANOFORTE.
(For rehearsal only.)

* This was Bateson's contribution to Morley's Triumphs of Oriana (1601). It was sent in too late for inclusion in that Set, and accordingly it was added, unnumbered, at the beginning of Bateson's Set by Thomas Este, the printer, and apparently not by the composer's instruction.

strive to en-ter-tain so fair, the world did strive to
 world did strive to en-ter-tain so fair, the world did
 the world did strive to en-ter-tain so fair,
 en-ter-tain so fair, the world did strive to en-ter-

en-ter-tain, did strive to en-ter-tain, to en-ter-tain so
 strive to en-ter-tain, did strive to en-ter-tain so
 the world did strive to en-ter-tain so
 -tain so fair, to en-ter-tain so
 By Flo-ra
 By

fair, By Flo - ra fair and sweet - est flowers were

fair, By Flo - ra fair and sweet - est flowers were

fair, By Flo - ra fair and sweet - est flowers were

fair, By Flo - ra fair and sweet - est flow - - ers were

fair and sweet - est flowers were strewn, by Flo - ra fair and sweet - est flowers were

Flo - ra fair and sweet - est flowers were

strewn, by Flo - ra fair and sweet - est flowers were

strewn, by Flo - ra fair and sweet - est flowers were strewn, were

strewn,

strewn, by Flo - ra fair and sweet - est flowers were

strewn, by Flo - ra

strewn, by

mf strewn, by Flo - ra fair and sweet - est flowers

mf strewn, by Flo - ra fair and sweet - est flowers

mf by Flo - ra fair and sweet - est flowers were strewn,

mf strewn, by Flo - ra fair and sweet - est flowers were

fair and sweet - est flowers were strewn, by Flo - ra fair and sweet - est

Flo - ra fair and sweet - est flowers were strewn,

were strewn, A - long the way for her to tread up - on,

were strewn, A - long the way for

were strewn, A - long the way for her to tread up -

strewn, were strewn, A - long the way for her to tread up -

flowers were strewn,

were strewn, A -

A -

a - long the way for her to tread up - on:
 her to tread up - on, for her to tread up - on: The
 - on, a - long the way for her to tread up - on: The
 - on, for her to tread up - on:
 A - long the way for her to tread up - on: The
 - long the way for her to tread up - on:

The trees did blos-som, sil-ver riv-ers
 trees did blos-som, sil-ver riv-ers ran, the trees did blos-som, sil-ver
 trees did blos-som, sil-ver riv-ers ran, the trees did blos-som, sil-ver riv-
 The trees did blos-som, the trees did blos-som, sil-ver riv-ers ran,
 trees did blos-som, sil-ver riv-ers ran, the trees did blos-som, sil-ver
 The trees did blos-som, sil-ver

ran, sil-ver riv-ers ran, The wind did gen-tly play, *p*
 riv-ers ran, The *p*
 - ers ran, The wind did gen-tly play up-on her *p*
dim. The wind did gen-tly play up-on her fan, her *p*
 riv-ers ran, The wind did gen-tly play, the wind did *p*
 riv-ers ran, The wind did gen-tly play up-on her *p*

up-on her fan:
 wind did gen-tly play up-on her fan:
 fan: *mf* And then for to de-light
 fan: *mf* And then for to de-light her gra-
 gen-tly play up-on her fan: *mf* And then for to de-
 fan: *mf* And then for to de-light her

mf And then for to de-light her gra-ce's ear, her gra -
mf And then for to de-light her
dim. her gra - ce's ear, her gra - ce's ear, her
dim. -ce's ear, And then for to de-light her
dim. -light her gra - ce's ear, her gra - ce's ear,
dim. gra - ce's ear, and then for to de-light her

p The woods a
p gra - ce's ear, The woods a tem - ple seemed, the birds a
p gra - ce's ear, The woods a tem - ple seemed, the birds a quire,
p gra - ce's ear, The woods a tem - ple seemed, the
p The woods a tem - ple
p gra - ce's ear, The

tem - ple seemed, the birds a quire, a quire,
 quire, the birds a quire, the woods a temple seemed, the
 the woods a temple seemed, the birds a quire, the woods a
 birds a quire, the birds a quire,
 seemed, the birds a quire, the birds a quire, the woods a
 woods a temple seemed, the birds a quire, the woods a temple

the birds a quire. Then sang the shep - herds and
 birds a quire, the birds a quire. Then sang the shep - herds and
 temple seemed, the birds a quire. Then sang the shep - herds and
 the birds a quire. Then sang the shep - herds and
 temple seemed, the birds a quire. Then sang the shep - herds and
 seemed, the birds a quire. Then sang the shep - herds and

Nymphs of Di - an - a, and Nymphs of Di - an -
 Nymphs of Di - an - a, and Nymphs of Di - an - a, and
 — Nymphs of Di - an - a, and Nymphs of Di - an -
 Nymphs of Di - an - a, and
 — Nymphs of Di - an - a, and Nymphs of Di - an - a, and Nymphs
 Nymphs of Di - an - a,

- a, of Di - an - a, and Nymphs of Di - an -
 Nymphs of Di - an - a, and Nymphs of Di - an -
 - a, and Nymphs of Di - an - a, and Nymphs of Di - an -
 Nymphs of Di - an - a, and Nymphs of Di - an -
 of Di - an - a, and Nymphs of Di - an - a, and Nymphs of Di -
 and Nymphs of Di - an - a, and Nymphs of Di - an -

- a, Long live fair O - ri - an - -

- a, Long live fair O - ri - an -

- a, Long — live fair O - ri - an - a,

- a, Long

- an - a, Long live fair

- a, Long — live fair O - ri - an - -

- a, long live fair O - ri - an - - a,

- a, long live fair

long live fair O - ri - an - -

live fair O - ri - an - - a,

O - - ri - an - - a, long

- a, fair O - ri - an - - a,

long live fair O - ri - an - a,

O - ri - an - a, O - ri - an - a, long live fair O

a, long

long live fair O - ri -

live fair O - ri - an - a, long live fair O - ri - an - a,

long live fair O - ri - an -

long live fair O - ri - an - a.

- ri - an - a, fair O - ri - an - a.

live fair O - ri - an - a, fair O - ri - an - a.

- an - a, long live fair O - ri - an - a.

long live fair O - ri - an - a.

- a, fair O - ri - an - a.

NO 1. BEAUTY IS A LOVELY SWEET.

Moderate speed.
mf repeat p

SOPRANO.
(CANTUS)

Beau - ty is a love - ly sweet, where pure white and crim - son

ALTO.
(ALTUS)

Beau - ty is a love - ly sweet, where pure

TENOR.
(BASSUS)

Beau - ty is a love - ly sweet, where pure white and

PIANOFORTE.
(For rehearsal only.)

mf repeat p

meet, and crim - son meet, where pure white and crim - son meet:

white and crim - son meet, where pure white and crim - son meet:

crim - son meet, where pure white and crim - son meet:

Joined with fa - vour of the face, chief - est flower of fe -

Joined with fa - vour of the face, chief - est flower of fe - male race,

Joined with fa - vour of the face, chief - est flower of fe - male race, chief -

- male race, chief - est flower, O chief - est flower of fe - male -

chief - est flower of fe - male race, O chief - est flower of fe - male

- est flower of fe - male race, O chief - est flower of fe - male -

race. But if vir - tue might be seen, but if vir - tue might be

race. But if vir - tue might be seen, but if

race. But if vir - tue might be seen, but if vir - tue

seen, might be seen, *cresc.* it would more, it would
 vir - tue might be seen, *cresc.* it would more, it would
 might be — seen, *cresc.* it would more, it would more de -

more de - light the eyne, *f* it would more, it would more,
 more de - light the eyne, *f* it would more, it would
 - light the eyne, *f* it would more, it would more,
f

it would more — de - light the eyne. But if vir-tue might be eyne.
 more, it would more de - light the eyne. But if eyne.
 it would more, it would more de - light the eyne. But if vir - tue eyne.
p

* 2nd time: 

No 2. LOVE WOULD DISCHARGE.

Moderate speed.

SOPRANO.
(CANTUS)

Love ——— would discharge the du - ty of his

SOPRANO
(ALTUS)

Love would dis-charge the du - ty of his ———

TENOR.
(BASSUS)

Love would dis-charge the du - ty of his

PIANOFORTE.
(For rehearsal only.)

cresc. *mf*

heart in beau - ty's praise, whose great - ness doth de - ny

cresc. *mf*

heart in beau - ty's praise, whose great - ness doth de - ny words —

cresc. *mf*

heart in beau - ty's praise, whose great - ness doth de - - ny words —

cresc. *mf*

words _____ to his thoughts, *dim.* words _____ to his *p*
 to his thoughts, words _____ to his thoughts and thoughts to his de-sert, and *dim.* *p*
 _____ to his thoughts, words _____ to his thoughts and *p*
dim. *p*

p
 thoughts and thoughts _____ to his de - sert, and thoughts to
 thoughts to his de - sert, to his _____ de - sert, and thoughts to his _____
 thoughts to his _____ de - sert, and thoughts to

mf
 his de - sert: which high con - ceit since no - thing can sup - ply
 _____ de - sert: which high con - ceit since no - thing can sup - *mf*
 his de - sert: which high con - ceit since *mf*
mf

which high con - ceit, which high con - ceit, which high con -
 - ply, can sup - ply, which high con - ceit since no -
 no - thing can sup - ply, which high con - ceit, con - ceit, which

- ceit, since no - - - thing can sup - ply, Love -
 - thing can sup - ply, since no - thing can sup - ply, Love -
 high con - ceit since no - thing can sup - ply, Love

- here con - strained thro' con - quest to con - fess, bids si - lence
 - here con - strained thro' con - quest to con - fess, bids si - lence
 here con - strained thro' con - quest to con - fess,

sigh, that tongue can-not ex - press, bids si - lence sigh, bids si - lence

sigh, that tongue can - not ex - press, bids si - lence sigh, bids si -

bids si - lence sigh, that tongue can - not ex - press, bids si - lence sigh, bids

sigh, that tongue can - not ex - press, that

- lence sigh, that tongue can - not ex - press, that

si - lence sigh, that tongue can - not ex - press, that

tongue can - not ex - press. Love - press.

tongue can - not, can - not ex - press. Love - press.

tongue can - not ex - press. Love - press.

1. 2.

NO 3. THE NIGHTINGALE SO SOON AS APRIL.

Words by Sir PHILIP SIDNEY (1554-1586)

Very moderate speed.

SOPRANO.
(CANTUS)

SOPRANO.
(ALTUS)

TENOR
or **ALTO.**
(BASSUS)

PIANOFORTE.
(For rehearsal only)

p

The Night-in-gale so soon as A - pril

p

The Night-in-gale, the Night-in-gale so

p

The Night-in-gale so soon as A - pril

p

bring - eth, so soon as A - pril bring-eth, so soon as A - pril bring -

soon as A - pril bring - eth, so soon as A - pril bring - eth

bring - eth, bring - eth, so soon as A - pril bring - eth

cresc.

- eth Un - to her rest - ed sense a

cresc.

Un - to her rest - ed sense a per - fect

cresc.

Un - to her rest - ed sense a per - fect wak - ing, a

cresc.

f

per - fect wak - ing, un - to her rest - ed sense a

wak - ing, un - to her rest - ed sense a per - fect

per - fect wak - ing, un - to her rest - ed sense a per - fect

per - fect wak - ing: While late bare earth, proud of new

wak - ing: While late bare earth,

wak - ing: While late bare earth, proud of new

cloth-ing, proud of new cloth - ing, spring - eth: Sings out her
 proud of new cloth - ing, spring - eth: Sings
 cloth - - ing, spring - eth: Sings out her woes, sings

woes, a thorn her song - book mak - ing: And
 out her woes, a thorn her song - book mak - ing:
 out her woes, a thorn her song - book mak - ing: And

mourn - ful - ly be - wail - - ing, and
 And mourn - ful - ly be - wail -
 mourn - ful - ly be - wail - - ing, be -

mourn - ful - ly, and mourn - ful - ly be - wail -
 - ing, and mourn - ful - ly be - wail -
 - wail - ing, and mourn - ful - ly be -

- ing, be - wail - ing, Her throat in tunes ex -
 - ing, be - wail - ing, Her throat in tunes ex -
 - wail - ing, be - wail - ing, Her throat in tunes ex -

- press - eth What grief her breast op - press - eth, what
 - press - eth What grief her breast op - press - eth, what grief her
 - press - eth What grief her breast op - press - eth, what grief her breast op -

grief her breast op - press - eth, what grief her breast op -
 breast op - press - eth, what grief her breast op - press - eth, -
 - press - eth, what grief her breast op -

- press-eth, what grief her breast op - press-eth, what grief her breast op -
 what grief her breast op - press-eth, what grief her breast op - press-eth,
 - press - eth, what grief her breast op - press - eth, what

- press-eth, what grief her breast op - press - eth.
 what grief her breast op - press - eth.
 grief her breast, what grief her breast op - press - eth.

NO. 4. AY ME, MY MISTRESS SCORNS.

Moderate speed.

SOPRANO.
(CANTUS.)

SOPRANO.
(ALTUS.)

TENOR.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

Ay me, Ay me, Ay me, Ay

Ay me, Ay me, Ay

Ay me, Ay me, Ay

p

me, Ay me, my mis - tress scorns my love, Ay me, my mis - tress

me, Ay me, my mis - tress scorns my love, Ay me, my mis - tress

me, Ay me, Ay me, my mis - tress scorns my

mf

scorns my love, I fear she will most cruel prove, I fear she

scorns my love, my love, I fear she will most cruel prove, I

love, my love, I fear she will most

will most cruel prove, I fear she will most cruel prove, she

fear she will most cruel prove, I fear she will, she

cru - el prove, I fear she will most cruel prove, she

will most cruel prove: Ay me, Ay

will most cruel prove: Ay me, Ay

will most cruel prove: Ay me, Ay

me, I weep, I sigh, I grieve and groan, *mf* I

me, I weep, I sigh, I grieve and groan, *mf* I weep, I

me, I weep, I sigh, I grieve and groan,

weep, I sigh, I grieve and groan, *p* I weep, I sigh, I grieve and

sigh, *mf* I weep, I sigh, *p* grieve and groan, I grieve and

I weep, I sigh, I weep, I sigh, I grieve and

groan, *f* Yet she re - gard - eth not, yet

groan, *f* Yet she re - gard - eth not, yet she re -

groan, *f* Yet she re - gard - eth

she re - gard - eth not my moan: then love a - dieu, a -
 - gard - eth not my moan: then love a - dieu, a -
 not my moan, my moan: then love a - dieu, a - dieu,

p

- dieu, a - dieu, a - dieu, a - dieu, it fits not me to
 - dieu, a - dieu, a - dieu, a - dieu, it fits not me to
 a - dieu, a - dieu, a - dieu, it fits not me to

cresc. *mf*

weep for her that laughs at thee, to weep for her that laughs at thee
 weep for her that laughs at thee, to weep for her that laughs at
 weep for her that laughs at thee, to weep for

to weep for her that laughs at thee, to
 thee, to weep for her that laughs at thee, to weep for
 her that laughs at thee, to weep for her that

cresc.
 weep for her that laughs at thee, that laughs at thee, to weep
cresc.
 her, for her to weep for her that laughs at thee, to weep
cresc.
 laughs at thee, to weep for her that laughs at thee, to

for her that laughs at thee.
 for her that laughs at thee.
 weep for her that laughs at thee.

*This free use of the seventh in a cadence is very rare in the English Madrigals, but a precisely similar example occurs in the opening phrase of the Sanctus of Byrd's Mass for Four Voices, published probably as early as 1588.

NO 5. COME FOLLOW ME, FAIR NYMPHS.

Rather fast.
mf

SOPRANO.
(CANTUS)

ALTO.
(ALTUS)

TENOR.
(BASSUS)

PIANOFORTE.
(For rehearsal only.)

mf

Come fol - low me fair Nymphs, come fol - low me fair Nymphs, come

Come fol - low me fair Nymphs, come fol - low

fol - low me fair Nymphs, come fol - low me, come

me fair Nymphs, come fol - low me fair Nymphs, come fol - low me fair Nymphs, come

mf

Come fol - low me fair Nymphs, come fol - low

fol - low me fair Nymphs, fair Nymphs, hie, run a - pace, hie,
 fol - low me fair Nymphs, hie, run a -
 me fair Nymphs, Hie, run a - pace, hie, run

run a - pace, hie, run a - pace, hie run a -
 pace, run a - pace, hie, run a - pace a -
 a - pace, hie, run a - pace, hie, run a -

(♩ = 6) [Two bars in time of preceding one]

- pace. Di - an - a hunt - ing
 - pace. Di - an - a hunt - ing ho - nour - eth,
 - pace. Di - an - a hunt - ing ho - nour - eth,

* This sharp appears in the original edition; F natural may be sung if the effect is thought too harsh.
 S. & B. 2373-5.

ho - nour - eth this chace, Di - an - a hunt - ing.

ho - nour - eth this chace, Di - an - a hunt - ing.

ho - nour - eth this chace, Di - an - a hunt - ing.

(♩ = ♩) *[Tempo primo]*
p

ho - nour - eth this chace; soft - ly for fear her game we

ho - nour - eth this chace; soft - ly for fear her game we

ho - nour - eth this chace; soft - ly, soft - ly for

rouse, soft - ly for fear her game we rouse, soft -

rouse, soft - ly for fear her game we rouse,

fear her game we rouse, we rouse, soft -

ly for fear her game we rouse, lodged in this

soft ly for fear her game we rouse, lodged in this

ly for fear her game we rouse, we rouse, lodged in this

grove of briars and boughs. Hark, how the hunts-men, how the hunts - men

grove of briars and boughs. Hark, how the hunts - men, how the

grove of briars and boughs. Hark, how the hunts - men, how the hunts -

winds their horns, see how the deer, see

hunts-men winds their horns, see how the deer,

-men winds their horns, see how the deer,

how the deer mounts o'er the thorns: the white, the white,
 see how the deer mounts o'er the thorns: the black, the
 see how the deer mounts o'er the thorns: the black, the

the white, O - ho, O - ho, he pinched thee there,
 black, the black, O - ho, O - ho, he pinched thee there,
 black, the black, O - ho, O - ho, he pinched thee there,

mf Gow - en ran well, O Gow - en ran well, O Gow - en ran
mf Gow - en ran well, O Gow - en ran well, ran
mf Gow - en ran well, O Gow - en ran well, O Gow - en ran

1.

well, but I Love killed the deer. The white, the white,

well, but I Love killed the deer. The black, the

well, but I Love killed the deer. The black, the

2.

killed the deer, but I Love, I Love,

the deer, but I Love, but

killed the deer, but I Love, I Love,

I Love killed the deer.

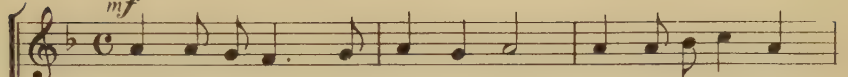
I Love killed the deer.

but I Love killed the deer.

NO 6. YOUR SHINING EYES.

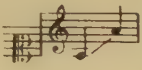
Moderate speed.

SOPRANO.
(CANTUS.)



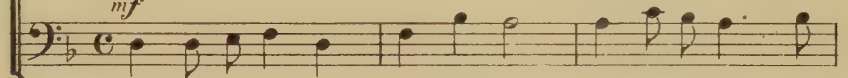
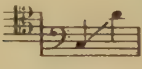
Your shin-ing eyes and gold - en hair, your Li - ly - ros - ed

ALTO.
(ALTUS.)



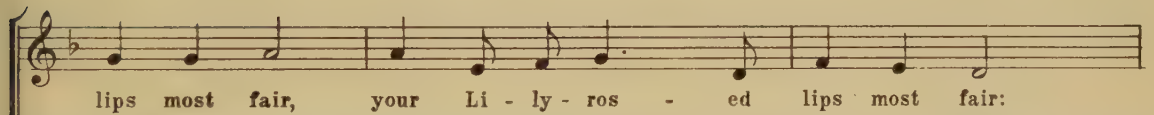
Your shin-ing eyes and gold - en hair, your Li - ly - ros - ed

BASS.
(BASSUS.)

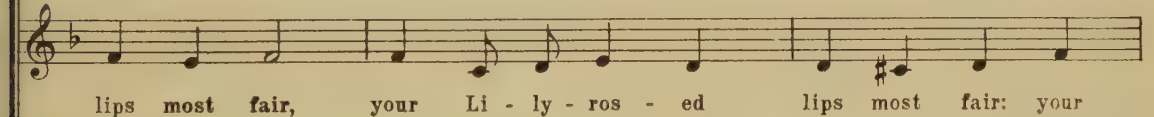


Your shin-ing eyes and gold - en hair, your Li - ly - ros - ed

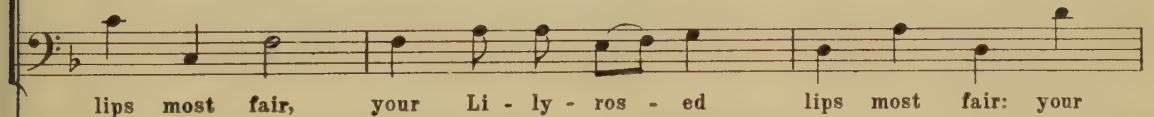
PIANOFORTE.
(For rehearsal only.)



lips most fair, your Li - ly - ros - ed lips most fair:



lips most fair, your Li - ly - ros - ed lips most fair: your



lips most fair, your Li - ly - ros - ed lips most fair: your



your o - ther beau - ties that ex - cel, your o - ther
 o - ther beau - ties that ex - cel, your o - ther
 o - ther beau - ties that ex - cel, your o - ther

beau - ties that ex - cel, men can - not
 beau - ties that ex - cel, men can - not choose but like them
 beau - ties that ex - cel, men can - not choose but like them

choose but like them well, men can - not choose but like them well. But
 well, but like them well, men can - not choose but like them well. But
 well, but like them well, men can - not choose but like them well. But

when for them they say they'll die, they say they'll

when for them they say they'll die, they say they'll

when for them they say they'll die, they say they'll

p die, be - lieve them not, they do but lie,

p die, be - lieve them not they do but lie, but lie, be -

p die, be - lieve them not, they do but lie, be -

f be - lieve them not, they do but lie, be -

f - lieve them not, they do but lie, be - lieve them

f - lieve them not, they do but lie, be -

- lieve them not, they do but lie, be - lieve
not, they do but lie, be - lieve them not, they do but
- lieve them not, they do but lie, they

— them not, they do but lie. But lie.
lie, they do but lie. But lie.
do but lie. But lie.

Heere endeth the songs of 3. parts.

NO. 7. WHITHER SO FAST?

Very moderate speed.

SOPRANO.
(CANTUS.)

ALTO.
(ALTUS.)

TENOR.
(TENOR.)

BASS.
(BASSUS.)

mf Whi - ther so fast? *p* see how the kind - ly

mf Whi - ther so fast? *p* see how the kind - ly

mf Whi - ther so fast? *p* see how the kind - ly

mf Whi - ther so fast? *p* see how the kind - ly

(For rehearsal only.)

cresc. *mf*

flowers per-fume the air, per - fume the air, and

cresc. *mf*

flowers per-fume the air, per - fume the air, and all to make

cresc. *mf*

flowers per - fume the air, per-fume the air, and all to

cresc. *mf*

all to make thee stay. *p* The climb - ing wood-bind
 to make thee stay. *p* The climb - ing wood-bind clip - ping all these
 make thee stay. *p* The climb - ing wood-bind clip - ping all these bowers, clip -
 The climb - ing wood-bind clip - ping all these bowers, clip - ping

clip - ping all these bowers, clips thee like - wise, clips thee like - wise, for
 bowers, all these bowers, clips thee like - wise, clips thee like - wise,
 - ping all these bowers, clips thee like - wise, clips thee like - wise, for
 all these bowers, clips thee like - wise,

fear thou pass a - way, for fear thou pass
 for fear thou pass a - way, for fear thou
 fear thou pass a - way, for fear thou pass
 for fear thou

f
a - way. For - tune our friend, For - tune our friend our foe
pass a - way. For - tune our friend, For - tune our friend
a - way. For - tune our friend our
pass a - way. our foe will

will not gain - say, our foe will not gain - say. *p*
our foe will not gain - say not gain - say. Stay
foe will not gain - say, our foe will not gain - say. Stay
not gain - say, will not gain - say.

p
Stay but a while, Phoe - be no
but a while, but a while, Phoe - be no
but a while, Phoe - be no
Stay but a while,

tell - tale is: She her En - dy - mion, I'll my Phoe - be
 tell - tale is: She her En - dy - mion, I'll my
 tell - tale is: She her En - dy - mion, I'll my Phoe - be

kiss, *cresc.* she her En - dy - mion, *f*
 Phoe - be kiss, I'll my Phoe - be kiss, she her En - dy - mion, *f*
 kiss, *cresc.* She her En - dy - mion, I'll my Phoe - be kiss, I *f*
 She her En - dy - mion, I'll my Phoe - be kiss, I *f*

1. I'll my Phoe - be kiss. *p* kiss.
 I'll my Phoe - be kiss. *p* Stay kiss.
 will my Phoe - be kiss. Stay kiss.
 will my Phoe - be kiss. *p* kiss.

NO 8. DAME VENUS HENCE TO PAPHOS GO.

Moderate speed.
mf repeat p

SOPRANO (CANTUS)
SOPRANO (ALTUS)
ALTO (TENOR)
TENOR (BASSUS)

Dame Ve - nus hence to Pa - phos go, For
Dame Ve - nus hence to Pa - phos
Dame Ve - nus hence to Pa - phos go, For
Dame Ve - nus hence to Pa - phos

PIANOFORTE.
(For rehearsal only.)

mf repeat p

Mars is gone to th' field; he can - not tend sweet love's em -
go, For Mars is gone to th' field; he
Mars is gone to th' field; he can - not tend sweet
go, For Mars is gone to th' field; he

The image shows a page from a musical score for the song "The Rose Tree." It features five staves. The first four staves are for a vocal line, and the fifth staff is for a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal staves.

Vocal Line:

- Staff 1: -brace in hand with spear and shield, in— hand with spear and
- Staff 2: can - not tend sweet love's em - brace in hand with spear and
- Staff 3: love's em - brace in hand with spear and shield, with spear and
- Staff 4: can - not tend sweet love's em - brace in hand with spear and

Piano Accompaniment:

- Staff 5: The piano part consists of chords and single notes, primarily in the right hand, with some bass notes in the left hand.

1. *p* shield. Dame Ve - nus shield. 2. *f* The roar - ing Can - nons

shield. shield. The roar - ing Can - nons

shield. Dame Ve - nus shield. The roar - ing Can - nons

shield. shield. The roar - ing Can - nons

shield. shield. The roar - ing Can - nons

p *f*

[illegible]

dim. *p*
 out such ter - rors as not fit a ten - der.
dim. out such ter - rors as not fit
dim. out such ter - rors as not fit a ten - der
dim. out such ter - rors as not fit
dim. *p*

Imp of your re - gard which dal-lying still doth
p a ten - der Imp of your re - gard
 Imp of your re - gard which dal - lying still doth
p a ten - der Imp of your re - gard which
 sit, which dal - lying still doth sit, doth sit,
 which dal - lying still doth sit, which dal - lying still doth
 sit,
 dal - lying still doth sit, which dal - lying still doth
cresc.
cresc.

sit, which dal - lying still doth sit, doth sit,
 which dal - lying still doth sit, which dal - lying still doth
 sit,
 dal - lying still doth sit, which dal - lying still doth
cresc.
cresc.

cresc.

which dal - lying still doth sit, doth sit,

sit, doth sit, which dal - lying still doth

cresc.

which dal - lying still doth sit, doth sit,

sit, doth sit, which dal - lying still doth

mf

which dal - lying still doth sit, which dal - lying still doth

sit, doth sit, which dal - lying still doth

mf

which dal - lying still doth sit, which dal - lying

sit,

sit, which dal - lying still doth sit, doth sit.

sit, which dal - lying still doth sit, doth sit.

still doth sit, which dal - lying still doth sit.

doth sit.

NO 9. DOWN FROM ABOVE FALLS JOVE.

Very moderate speed.

SOPRANO.
(CANTUS.)

ALTO.
(ALTUS.)

TENOR.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

Down from a - bove falls Jove in rain, —

Down from a - bove falls Jove — in rain,

Down from a - bove falls Jove in rain, *p*

Down from

— falls Jove — in rain, in - to fair Dan - aë's lap a -

falls Jove in — rain, in - to fair Dan - aë's

falls Jove in — rain, in - to

a - bove falls Jove in rain, in -

-main, in - to fair Dan - aë's lap a - main,
 lap a - main, in - to fair Dan - aë's lap a - main, in -
 fair Dan - aë's lap a - main, in - to fair Dan - aë's lap a - main, in -
 - to fair Dan - aë's lap a - main, in - to

in - to fair Dan-aë's lap a - main: *mf* she starts there - at, she starts there -
 - to fair Dan - aë's lap a - main: *mf* there - at she starts, there -
 - to fair Dan - aë's lap a - main: *mf* there - at she starts, there -
 fair Dan - aë's lap a - main: *mf* she starts there -

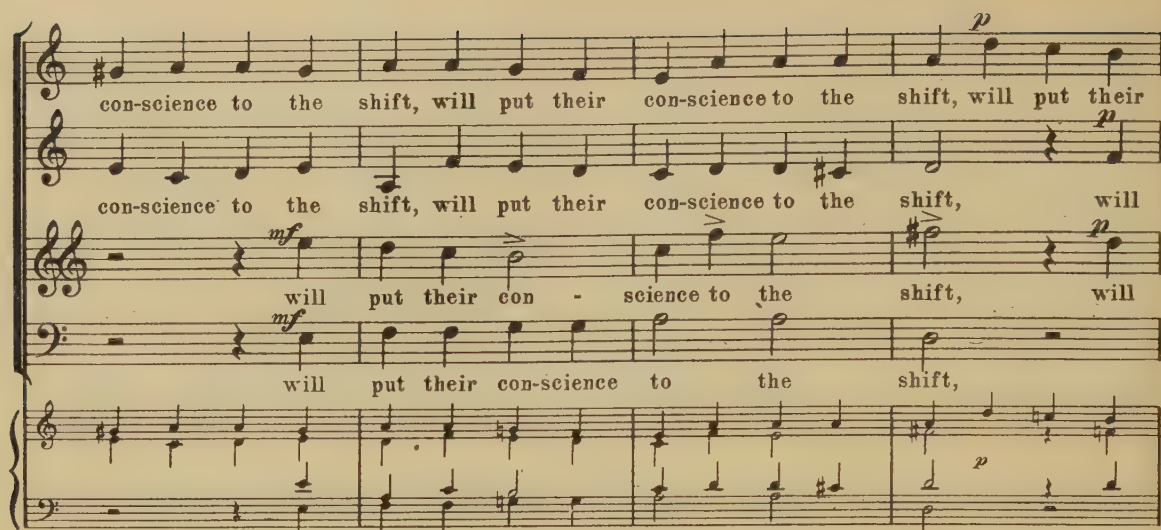
p -at, yet Lamb - like still, yet Lamb - like still, *cresc.* At
p -at, yet Lamb - like still, yet Lamb - like still, *cresc.* At last per -
p -at, yet Lamb - like still, Lamb - like still, *cresc.* At last per -
p -at yet Lamb - like still, Lamb - like still, At last per -

last per - form - eth all his will, at last per - form - eth
 - form - eth all his will, at last per - form - eth all
 - form - eth all his will, at last per - form - eth all his will, per -
 At last per - form - eth all his will,

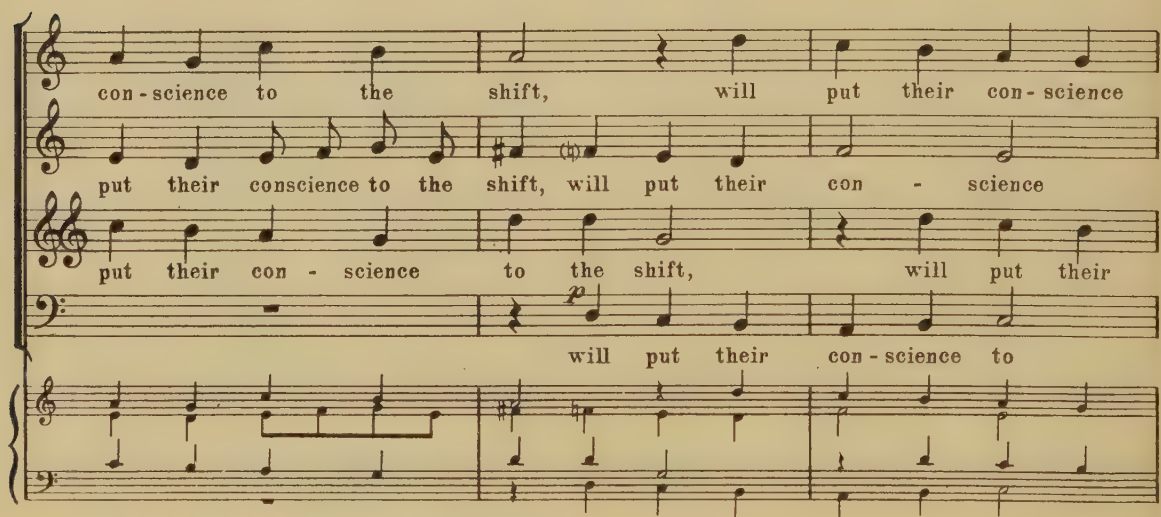
all his will. Both high and low such gold - en gifts,* both high and
 his will. Both high and low such gold - en gifts, such gold - en
 - form - eth all his will. * Both high and low such gold - en
 his will. Both

low such gold - en gifts, such gold - - - en gifts, will put their
 gifts, such gold - en gifts, such gold - - - en gifts, will put their
 gifts, such gold - en gifts, such gold - en gifts,
 high and low such gold - en gifts, such gold - en gifts,

*The word *With* in the original, in the Cantus and Tenor books, is no doubt a misprint.



con-science to the shift, will put their con-science to the shift, will put their
 con-science to the shift, will put their con-science to the shift, will
 will put their con - science to the shift, will
 will put their con-science to the shift,



con - science to the shift, will put their con - science
 put their conscience to the shift, will put their con - science
 put their con - science to the shift, will put their
 will put their con - science to



to the shift, their con - science to the shift.
 to the shift, their con - science to the shift.
 con-science to the shift, their con - science to the shift.
 * the shift, their con - science to * the shift.

* 'their shifts' in original

№ 10. ADIEU, SWEET LOVE.

Very moderate speed.

SOPRANO.
(CANTUS.)

SOPRANO.
(ALTUS.)

ALTO or TENOR.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

p A - dieu, a - dieu, a -

p A - dieu, sweet love, a - dieu, a - dieu, a - dieu, sweet

p A - dieu, sweet love, a - dieu, a -

p A - dieu,

p

-dieu, a - dieu, sweet love, a - dieu, a - dieu, O

love, a - dieu, a - dieu, O thus to

-dieu, a - dieu, a - dieu, O

a - dieu sweet love, a - dieu,

thus to part kills my bleed - ing heart, O thus to
 part kills my bleed - ing heart, O
 thus to part kills my bleed - ing heart,
 O

mf

part kills my bleed - ing heart, O
 thus to part kills my bleed - ing
 O thus to part kills my bleed - ing
 thus to part kills my bleed - ing
 O thus to part kills my bleed - ing

p
dim.
mf
dim.
dim.
p

thus to part kills
 heart, O thus to part kills my
 heart, O thus to part kills my
 heart, kills my bleed

p

my bleed - ing heart: Yet fates, a - las, will

bleed - ing heart: Yet fates, a - las, will have it so, yet fates, a -

bleed - ing heart: Yet fates, a - las, will have it so, will

-ing heart:

have it so, yet fates, a - las, will have it

-las, will have it so, yet fates, a - las, will have it so, will have it

have it so, yet fates, a - las, will have it so, yet fates, a -

Yet fates, a - las, will have it so, yet fates, a - las, will

so, will have it so. Cru - el their

so, will have it so. Cru - el their doom,

-las, will have it so. Cru - el their doom, cru -

have it so. Cru - el their

doom so to de - cree, at once to
 cru - el their doom so to de - cree, at once to part two
 - el their doom so to de - cree, at once to part
 doom so to de - cree,

part two lov - ers true, at once to part two lov - ers
 lov - ers true, at once to part, at once to part two lov - ers
 - two lov - ers true, at once to part two lov - ers
 at once to part, to part at once, to part two lov - ers

p
 true. But since we needs must part, but since we
p true. But since we needs must part, but since we needs must
p true. But since we needs must part, but
 true. But since we

needs must part, but since we needs must part: *mf* once a - gain,
 part, but since we needs must part: *mf* once a - gain, once a - gain,
 since we needs must part, we needs must part: *mf* once a - gain,
 needs must part, we needs must part: *mf* once a - gain, once a -

once a - gain a - dieu, sweet - heart, a - dieu, a - dieu, a -
 — once a - gain a - dieu, sweet - heart, a - dieu, a - dieu, a -
 — once a - gain a - dieu, sweet - heart, a -
 -gain, once a - gain a - dieu, sweet - heart,

-dieu, sweet-heart, a - dieu, a - dieu, sweet - heart, a - dieu, sweet - heart. *dim.* *pp*
 -dieu, sweet-heart, a - dieu, a - dieu, a - dieu, sweet - heart, a - dieu, sweet - heart. *dim.* *pp*
 -dieu, sweet-heart, a - dieu, a - dieu, a - dieu, sweet - heart, a - dieu, sweet - heart. *dim.* *pp*
 a - dieu, sweet - heart.

No 11. IF LOVE BE BLIND.

Very moderate speed.

SOPRANO.
(CANTUS.)

ALTO.
(ALTUS.)

TENOR.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

mf If love be

mf If love be blind, how hath he

mf If love be blind, how

mf If love be

blind, how hath he then the sight, the sight, with beau-ty's

then the sight, how hath he then the sight, with beau-ty's

hath he then the sight, the sight, how hath he then the sight, with beau-ty's

blind, how hath he then the sight, the sight,

beams my care - less heart to wound, to wound, my

beams my care - less heart to wound, to wound, my

beams my care - less heart to wound, to wound,

with beau - ty's beams my

care - less heart to wound, my care-less heart to wound? Or if a

care - less heart to wound, my care - less heart to wound? Or if a

my care - less heart to wound?

care - less heart to wound, my care - less heart to wound?

boy, or if a boy, how hath he then the might, the might, how

boy, or if a boy, how hath he then the

Or if a boy, how hath he then the might, how

Or if a boy, how hath he then the

hath he then the might, how hath he then the might,
 might, how hath he then the might, the might,
 hath he then the might, the might, how hath he then the might,
 might, how hath he then the might, the might,

f The migh-tiest con-quer-ors to bring to ground, to bring to ground, the
f The migh-tiest con-quer-ors to bring to ground, to bring to ground,
f The migh-tiest con-quer-ors to bring to ground, to bring to ground,—
f The migh-tiest con-quer-ors to bring to ground, the migh-tiest con-quer-

migh-tiest con-quer-ors to bring to ground?
 the migh-tiest con-quer-ors to bring to— ground? *p* O no he is not
 the migh-tiest con-quer-ors to bring to ground? *p* O no he is not
 -ors to bring to ground, to bring to ground?

p

O no he is not blind, but I, that

blind, but I, that lead,* O no he is not blind, but I, that

blind, but I, that lead,* my

p

O no he is not blind, but I, that lead,* but I, that

lead* my thoughts the ways that bring to rest-less fears, that

lead my thoughts the ways that bring to rest-less fears, my thoughts the ways that

thoughts the ways that bring to rest-less fears, my thoughts the ways that bring to

lead my thoughts the ways that bring to rest-less

mf *f*

bring to rest-less fears: nor yet a boy, but

mf *f*

bring to rest-less fears: nor yet a boy, but

mf *f*

rest-less fears: nor yet a boy, nor yet a boy, but

mf *f*

fears: nor yet a boy, nor yet a boy, but

* The original edition has *leese* but the rhyming word *dread* suggests that it is a misprint for *lead*.

molto dim. *p*

I, that live in dread, in dread

molto dim. *p*

I, that live in dread, that live in dread

molto dim. *p* *cresc.*

I, that live in dread, that live in dread mix - ed with

molto dim. *p* *cresc.*

I, that live in dread, mix - ed with

cresc. *mf*

mix - ed with hope, and seek for joy in tears, mix - ed with

cresc. *mf*

mix - ed with hope, and seek for joy in tears, mix - ed with

hope, and seek for joy in tears, for joy in tears,

hope, and seek for joy in tears, for joy in tears,

mf

dim. *p*

hope, and seek for joy in tears, for joy in tears.

dim. *p*

hope, and seek for joy in tears, for joy in tears.

mf *dim.* *p*

mix - ed with hope, and seek for joy in tears.

mf *dim.* *p*

and seek for joy in tears.

dim. *p*

NO 12. PHYLLIS, FAREWELL.

Rather fast.

mf *p*

SOPRANO.
(CANTUS.)

Phyl - lis fare - well, I may no lon - ger live, I

mf *p*

ALTO.
(ALTUS.)

Phyl - lis fare - well, I may no lon - ger live, I

mf *p*

TENOR.
(TENOR.)

Phyl - lis fare - well, I may no lon - ger live, I

mf *p*

BASS.
(BASSUS.)

Phyl - lis fare - well, I may no lon - ger live, I

PIANOFORTE.
(For rehearsal only.)

mf *p*

mf

may no lon - ger live, Yet if I die, yet if I

mf

may no lon - ger live, Yet if I die, yet if

mf

may no lon - ger live, Yet if I die, yet if I die,

mf

may no lon - ger live, Yet if I die, yet

die, fair Phyl-lis, I for-give, fair Phyl-lis, I for-give. I live too
 - I die, fair Phyl-lis, I for-give, fair Phyl-lis, I for-give. I live too
 fair Phyl-lis, I for-give, fair Phyl-lis, I for-give. I live too
 if I die, fair Phyl-lis, I for-give.

long, I live too long, come gen-tle death and end, come
 long, I live too long, come gen-tle death and end, come
 long, I live too long, come gen-tle death and end, come
 I live too long, come gen-tle death and end,

gen-tle death and end my end-less tor-ment, or my grief a -
 gen-tle death and end my end-less my end-less
 gen-tle death and end my end-less tor-ment, or my grief - a -
 my end-less tor-ment, or my grief a - -

-mend, or my grief a - mend,
tor - ment or my grief, my grief a - mend, my end - less
-mend, my grief a - mend, my end - less tor - ment,
-mend, my end - less tor - ment,

p
my end - less tor - ment, or my
tor - ment, or my grief *p* a - mend, my end - less tor - ment,
or my grief *p* a - mend, my end - less tor - ment, or
or my grief a - mend, my end - less tor - ment, or my

1. *mf* grief a - mend. I live too - mend.
or my grief a - mend. *mf* I live too - mend.
my grief a - mend. *mf* I live too - mend.
grief a - mend. - mend.

2. - mend.

Heere endeth the songs of 4 parts.

S. & B. 2373-12.

NO. 13. THOSE SWEET DELIGHTFUL LILIES.

Moderate speed.

SOPRANO.
(CANTUS.)

SOPRANO.
(QUINTUS.)

ALTO.
(ALTUS.)

TENOR.
(TENOR)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

mf repeat p >

Those sweet de-light-ful li-lies, Which

Those sweet de-light-ful li-lies, Which

Those sweet de-lightful li-lies, Which

Those sweet de-light-ful li-lies, Which

Which Na-ture

mf repeat p

Na-ture gave my Phyl-lis, which Na-ture gave my Phyl-lis, which

* Na-ture gave, which Na-ture gave, which Na-ture gave my Phyl-

Na-ture gave my Phyl-lis, which Na-ture gave my Phyl-

-lies, Which Na-ture gave my Phyl-lis, my Phyl-

gave my Phyl-lis, which Na-ture

*The small notes must be sung in the repeat.

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S. & B. 2373.

1. 2. CANTUS. *cresc.*
Phyl - lis, Those Phyl - lis, Ay me, ay me, ay

QUINTUS. *cresc.*
- - lis, Those - - lis, Ay me, ay me,

cresc.
- - lis, Those - - lis, Ay me, ay me, ay

cresc.
- my Phyl - lis, Those - my Phyl - lis, Ay me, ay me, ay

cresc.
Phyl - lis, Phyl - lis, ay me, ay

cresc.

*The words in small type are to be sung in the repeat.

* In this repeat the Cantus and Quintus interchange parts.

me, ay me, my Phyl - lis, each hour makes

ay me, my Phyl - lis,

me, my Phyl - lis, my Phyl - lis, each hour makes

me, ay me, my Phyl - lis, each hour makes

me, my Phyl - lis, each hour

mf *p* *mf* *p* *mf* *p*

me to lan - guish, each hour makes me to lan -

each hour makes me to lan - guish,

me, makes me to lan - guish,

me to lan - guish, to lan -

makes me to lan - guish, So

p *mf*

- guish, *mf* So grievous is my pain, my pain

mf So grievous is my pain, my pain and an -

mf - guish, So grievous is my pain and an -

mf grievous is my pain and an - guish,

f pain and an - guish, so grievous is my pain, so grievous

f and an - guish, so grievous is my

f - guish, my pain and an - guish, so grievous

f - guish, so grievous is my pain, so grievous

f so grievous is my pain, my

is my pain and an - guish, so griev - ous is my
 pain and an - guish, so griev - ous
 is my pain, so griev - ous is my pain and an -
 - ous is my pain and an - guish, so
 pain, my pain

1. 2.
 pain and an - guish, and an - guish. *p** Ay - guish.
 is my pain and an - guish. *p** Ay - guish.
 - guish, my pain and an - guish. *p* Ay - guish.
 griev - ous is my pain and an - guish. *p* Ay - guish.
 and an - guish. - guish.
p

* In this repeat the Cantus and Quintus interchange parts.

No 14. AND MUST I NEEDS DEPART?

Very moderate speed.

SOPRANO.
(CANTUS.)

SOPRANO.
(QUINTUS.)

ALTO.
(ALTUS.)

TENOR.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

mf

And must I needs de - part then?

mf

And must I needs de-part then?

mf

And must I needs de-part then? and must I

mf

And must I needs de - part

mf

And must I needs de -

and must I needs de - part then? and must I

and must I needs de-part then? and must I needs de - part then? and

needs de - part then? and must I needs de - part then?

then? and must I needs de - part then?

- part then? and must I

needs de - part then? Can pi - ty none come nigh her?

must I needs de - part then? Can pi - ty

de - part then? Can pi - ty none come nigh her? can

Can pi - ty none come nigh her?

needs de - part then? Can pi - ty

can pi - ty none come nigh her? can pi - ty

none come nigh her? can pi - ty none come nigh her? can pi - ty

pi - ty none come nigh her? can pi - ty none come nigh her, come

can pi - ty none come nigh her? can pi - ty none come nigh her?

none come nigh her? can pi - ty

none come nigh her? can pi - ty none come nigh her? Fare-well,
 none come nigh her? can pi - ty none come nigh her, nigh her? Fare -
 nigh — her? can pi - ty none come nigh — her, come nigh her? Fare -
 can pi - ty none come nigh — her, come nigh her? Fare -
 none come nigh — her? can pi - ty none come nigh her? Fare -

fare-well, fare-well, a - las, de-sert — then, de-sert
 - well, fare - well, fare - well, a - las, de-sert
 - well, fare - well, fare - well, fare - well, a - las, de-sert
 - well, fare - well, fare - well, fare - well, a - las, de-sert then,
 - well, fare - well, fare - well, a - las, de - sert then, fare -

* 2nd time.

then, fare - well, a - las, de -

then, fare - well, a - las, de - sert then,

then, fare - well, a - las, de - sert then, fare -

- fare - well, a - las, de - sert then, fare - well, a -

- well, a - las, de - sert then, fare - well, a -

- sert then, fare - well, a - las, de - sert then;

fare - well, a - las, a - las, de - sert then; O

- well, a - las, de - sert then, fare - well, a - las, de - sert then; O break a -

- las, de - sert then; O break a - sun - der heart to

- las, fare - well, a - las, a - las, de - sert then;

f

O break a - sun - der heart to

break a - sun - der heart to sa - tis - fy her,

- sun - der heart to sa - tis - fy her, O break a - sun - der

sa - tis - - - - - fy her, O

f

O break a -

sa - - - - - tis - fy her, O break a -

O break a - sun - der heart to

heart to sa - tis - fy her, O break a - sun - der

break a - sun - der heart, O break a -

- sun - der heart to sa - tis - fy her,

- sun - der heart to sa - tis - fy her,
 sa - tis - fy her, O break a - sun - der heart to
 heart to sa - tis - fy her, O break a - sun - der
 - sun - der heart to sa - tis - fy her to
 O break a - sun - der heart to

to sa - tis - fy her, to
 sa - tis - fy her, to
 heart a - las to sa - tis - fy her, to sa - tis - fy
 sa - tis - fy her, to sa - tis - fy
 sa - tis - fy her,

[illegible]

1. *p* * 2.

sa - tis - fy her, to sa - tis - fy her. Fare - her.

sa - tis-fy her to sa - tis - fy her. Fare-well, her.

mf her, to sa - tis - fy to sa - tis - fy her. Fare - her.

mf -fy her, to sa - tis - fy her, Fare - her.

mf -fy her, to sa - tis - fy her. Fare - her.

p

* In this repeat the Cantus and Quintus interchange parts.

№ 15. SWEET GEMMA.

(The first Part.)

Very moderate speed.

SOPRANO.
(CANTUS.)

SOPRANO.
(QUINTUS.)

ALTO.
(ALTUS.)

TENOR.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

p
Sweet Gem - ma,
Sweet Gem - ma, when I first be -
Sweet Gem - ma, when I first be - held thy

mf
when I first be - held thy beau - ty, I vowed thee
- held thy beau - ty, thy beau - ty, *mf* I vowed thee ser - vice,
beau - ty, thy beau - ty, *mf* I vowed thee ser - vice, I

ser-vice, I vowed thee ser-vice, I vowed thee ser-vice, I

I vowed thee ser-vice, I vowed thee ser-vice, I vowed thee

vowed thee ser-vice, I vowed thee ser-vice, I vowed thee ser-vice,

The first system of the musical score consists of four vocal staves and two piano staves. The vocal parts enter with the lyrics 'ser-vice, I vowed thee ser-vice, I vowed thee ser-vice, I'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

vowed thee ser-vice, hon - our, love and du - ty, hon-our, love and du -

ser-vice, hon - our, love and du - ty, hon-our, love and du -

hon - our, love and du - ty, and du - ty, and du -

The second system continues the musical piece. The vocal parts sing 'vowed thee ser-vice, hon - our, love and du - ty, hon-our, love and du -'. The piano accompaniment includes crescendos and dynamic markings like 'f' and 'p' to enhance the musical expression.

- ty, hon - our, love and du - ty; O then,

- ty, hon - our, love and du - ty; O then,

- ty, hon - our, love and du - ty; O then,

O then,

O then,

O then, * O then, I said the best, I said the best, I

O then, I said the best, I said the best, I

O then, I said the best, I said the best, I

O then, I said the best, I

O then, I said the best, I said the best, I

* 'Blest' original.

— said the best, is hi - ther come to make me blest, is hi-ther come—
 best, the best, is hi - ther come to make me blest, to
 said the best is hi - ther come to make me
 said the best, the best,
 best, the best,

— to make me blest. But thou, a - las, a -
 make me blest. But thou, a - las, a - las,
 blest, me blest. But thou, a - las, a -
 But thou, a - las, a - las, a -
 But thou, a - las, a -

-las, a - las, a - - - las, a - - -

a - las, a - las, a - - -

-las, a - las, a - las, a - - -

-las, a - las, a - - - las,

-las, a - las, a - - - las, a - - -

-las, sweet, thou dost not re -

- las, sweet, thou dost not re -

-las, a - - - las, sweet, thou dost not re -

a - - - las, sweet, - thou

- las, sweet, - thou

[illegible]

see, go, go, let me not see, go, go, let me not

see, let me not see, go, go, let me not see, let me not

see, go, go, let me not see, not

go, go, let me not see, go, go, let me not see, go, go, let me not

go, go, let me not see, let me not

p see Cru - el, though fair - est thee,

p see Cru - el, though fair - est thee, fair - est

p see Cru - el, though

p see Cru - el, though fair - est thee, fair - est thee,

p see Cru -

cru - el, though fair-est thee, cru -
 thee, cru - el, though
 fair-est thee, though fair - - est thee, cru - el, though fair-est thee,
 cru - el, though fair-est thee, cru - - el, though
 - el, though fair - est thee, cru -

- el, though fair - est thee, though fair - - est thee.
 fair-est thee, cru - - el, though fair - est thee.
 cru - - el, though fair - est thee, though fair-est thee.
 fair - est thee, though fair-est thee, cru - el, though fair-est thee.
 - el though fair - est thee, fair - est thee.

NO 16. YET STAY ALWAYS.

(The Second Part.)

Very moderate speed.

mf

SOPRANO.
(CANTUS.)

SOPRANO.
(QUINTUS.)

ALTO or
TENOR.
(ALTUS.)

TENOR.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

Yet stay al - way, yet stay al - way, al -

Yet

Yet stay al - way, yet stay al -

Yet stay al - way, *mf*

Yet

mf

- way, yet stay al - way, yet

stay al - way, yet stay al - way, yet

- way, yet stay al - way, yet stay al - way, yet

yet stay al - way, yet

stay al - way, yet stay al - way, yet stay al - way, yet

f

stay al - way, be chain-ed to my

stay al - way,

stay al - way, al - way, be chain-ed

stay al - way, be chain-ed

stay al - way;

heart, my heart, to my heart with links of love, that we do

be chain-ed to my heart with links of love, that we do

to my heart, to my heart with links of love, that we do

to my heart, be chain-ed to my heart with links of love,

be chain-ed to my heart with links of love,

nev - er part, with links of love, that we do

nev - er part, with links of love, that we do

nev - er part, with links of love, ——— with links of love, that

with links of love, of love, with links of love, that we do

with links of love, that we do nev - -

nev - er part. *p* Then I'll not call thee Ser-pent, Ti -

nev - er ——— *p* part. Then I'll not call thee Ser-pent, Ti-ger cru -

we do nev - er part. *p* Then I'll not

nev - er ——— *p* part. Then I'll not call thee

- er part.

-ger cru - el, O Ti - ger cru - el, O
 - el, then I'll not call thee Ser-pent, Ti - ger cru - el, O
 call thee Ser-pent, Ti - ger cru - el, O
 Ser-pent Ti - ger cru - el, O
 Then I'll not call thee Ser-pent, Ti - ger cru - el, O

Ti - ger cru - el, But my sweet Gem - ma
 Ti - ger cru - el, But my sweet
 Ti - ger cru - el, But my sweet Gem - ma and my
 Ti - ger cru - el,
 Ti - ger cru - el,

* There seems little doubt but that this E flat implies E flat in the same phrase in all parts throughout this passage.

and my dear-est Jew - el, but *cresc.*

Gem - ma and my dear-est Jew - el, but my sweet Gem - ma *cresc.*

dear-est Jew - el, but my sweet Gem - ma and my *cresc.*

But my sweet Gem - ma, but my sweet *p* *cresc.*

But my sweet Gem - ma and my dear-est *cresc.*

my sweet Gem - ma and my dear-est Jew - el, my *cresc.*

and my dear-est Jew - el, my dear-est Jew - el

dear-est Jew - el, but my sweet

Gem - ma and my dear-est Jew - el, but

Jew - el,

dear - est Jew - el, but my sweet Gem - ma

- el, but my sweet Gem - ma and my dear - est

Gem - ma, but my sweet Gem - ma and my

my sweet Gem - ma, but my sweet

but my sweet Gem - ma and my dear -

and my dear - est Jew - el, my dear - est Jew - el.

Jew - el, and my dear - est Jew - el.

dear - est Jew - el, and my dear - est Jew - el.

Gem - ma and my dear - est Jew - el, dear - est Jew - el.

- est Jew - el.

NO 17. STRANGE WERE THE LIFE.

Two very moderate beats in a bar.

SOPRANO.
(CANTUS.)

ALTO.
(QUINTUS.)

ALTO.
(ALTUS.)

TENOR.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

p Strange—

Strange— *p* were the life,

Strange— were the life,

Strange— were the life,

p

— were the life, strange— were the life, strange—

strange— were the life, strange— were the

strange— were the life, strange

strange were the life, strange were the life,

strange— were the life, strange,

strange—

— were the life that ev - 'ry man would

life that ev - er - y man would

were the life that ev - 'ry man would

strangewerethe life that ev - 'ry man would

— were the life that ev - 'ry man would

mf like, *mf* more strange the state, more strange the state,

like, more strange the state, more strange the

like, more strange the state,

like, more strange the state, more strange

like, more strange the state,

like, more strange the state,

more strange the state that should mis -
 state, more strange the state
 more strange the state that should mis - like
 the state that should mis - like each one,
 more strange the state

- like each one, mis - like each one, rare
 that should mis - like each one, rare
 each one, that should mis - like each one, rare
 that should mis - like each one, each one,
 that should mis - like each one,
 that should mis - like each one, rare

— were the Gem, rare were the

— were the Gem, rare were the

were the Gem, rare were the Gem

rare were the Gem, rare were the

rare were the Gem, rare were the

Gem that ev - 'ry one would seek, that ev - 'ry

Gem that ev - er - y one would seek, that ev - 'ry one would

that ev - 'ry one would seek, that ev - 'ry

Gem that ev - 'ry one would seek, that

Gem that ev - 'ry one would seek, would

one would _____ seek; and lit - tle, lit - tle worth,

seek, would _____ seek; and lit - tle, lit - tle worth, and

one would _____ seek; and lit - tle, lit - tle

ev - 'ry one would seek; and lit - tle, lit - tle worth, and

_____ seek; and lit - tle, lit - tle worth,

and lit - tle, lit - tle worth, and lit - tle, lit - tle

lit - tle, lit - tle worth, and lit - tle, lit - tle worth,

worth, and lit - tle, lit - tle worth, and lit - tle, lit - tle worth,

lit - tle, lit - tle worth, and lit - tle, lit - tle worth, and

and lit - tle, lit - tle worth, and lit - tle,

worth, and lit - tle, lit - tle worth that all would let a -

and lit - tle, lit - tle worth _____ that all would let a -

that all would let a - lone, that all would let a -

lit - tle, lit - tle worth that all would let a - lone, that all would let a -

lit - tle worth that all would let _____ a -

- lone. *mf* Sweet were the meat, sweet were the

- lone. *mf* Sweet were the meat, sweet were the

- lone. *mf* Sweet were the meat, sweet were the

- lone. *mf* Sweet were the meat, sweet were the

- lone. *mf* Sweet were the

meat, sweet were the meat that ev - 'ry one would choose, And *f*

meat, sweet were the meat that ev - 'ry one would choose,

meat, sweet were the meat that ev - 'ry one would choose,

meat, that ev - 'ry one would choose, And *f*

meat, sweet were the meat that ev - 'ry one would choose,

sour the sauce, and sour the sauce, and

And sour the sauce, and sour the

And sour the sauce, and sour the sauce,

sour the sauce, and sour the sauce, and

And sour the sauce, and sour the

sour the sauce, and sour the sauce, and sour the sauce, and sour the sauce, and sour the sauce

sauce that all men would re - fuse. sauce, that all men would re - fuse. sauce that all men would re - fuse, re - fuse. that all men would re - fuse.

Nº 18. ALAS, WHERE IS MY LOVE?

Moderate speed.

SOPRANO.
(CANTUS.)

SOPRANO.
(QUINTUS.)

**ALTO or
TENOR.**
(ALTUS.)

TENOR.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

p

A - las, a - las, where is my love, where is my

A - las, a - las, where is my love, where is my

A - las, a - las, where is my love, where is my

A - las, a - las,

A - las,

sweet - ing? where is my love, where is my sweet - ing?

sweet - ing? where is my love, where is my sweet - ing?

sweet - ing? where is my love, where is my sweet - ing?

where is my love, where is my sweet - ing?

where is my love, where is my sweet - ing?

That hath stol'n a-way my heart,
That hath stol'n a-way my heart,
That hath stol'n a-way my heart,
That hath stol'n a-way my heart,

God send us meet - ing, God send us meet-ing:
heart, God send us meet-ing, God send us meet - ing: that
heart, meet-ing, God send us meet - ing:
heart, God send us meet - ing, meet - ing:
heart, meet - ing, meet - ing: that—

[illegible]

my la - ment, with friend-ly greet-ing, with friendly greet-ing, with friendly

- new - ing my lament, with friendly greet-ing, with friendly greet-ing, with friendly

- new-ing my la - ment, with friendly greet - ing, with friend-ly greet-ing, with friend - ly

- ing my la - ment, with friendly greet-ing, with friendly

with friendly

greet-ing, She may release my smart and all my
 greet-ing, She may re-lease my smart and
 greet-ing, She may re-lease my smart and all my weep-ing,
 greet-ing, She may re-lease my smart and all my weep-ing, She may re-
 greet-ing, She may re-lease my smart and all my weep-ing,

weep-ing, She may re-lease my smart and all
 all my weep-ing, She may re-lease my smart and all
 She may re-lease my smart and all my weep-ing, She
 -lease my smart and all my weep-ing, She may re-
 She may re-lease my smart and all my

my weep - ing: But if my sight she
 my weep - ing: But if my sight she
 may re-lease my smart and all my weep - ing: But if my sight she
 - lease my smart and all my weep - ing: But if my sight she
 weep - ing: But if my sight she

fly, till heart-less I die, till heart-less I
 fly, till heart-less I die, till heart-less I
 fly, till heart-less I die, till
 fly, till heart-less I die, till
 fly, till heart - less I die, till heart - less I

die, _____ My griev - ed ghost with

die, _____ My griev - ed ghost with shrieks _____ and

heart - less I _____ die, My griev - ed ghost with _____ shrieks _____

heart - less I _____ die,

die, My griev - ed ghost with shrieks _____ and dread -

shrieks _____ and dread - ful cry - ing, dread - ful cry -

dread - ful cry - ing, cry. - - ing, shrieks _____

_____ and dread - ful cry - ing, and dread - ful cry -

My griev - ed ghost with shrieks _____ and dread - ful

- ful cry - - ing, _____ and dread - - ful

ing, cry - ing, al -
 and dread - ful cry - ing, al -
 ing, and dread - ful cry - ing, al -
 cry - ing, and dread - ful cry - ing,
 cry - ing, and dread - ful cry - ing,
 cry - ing, and dread - ful cry - ing,
 cry - ing, and dread - ful cry - ing,

-ways a - bout her fly - ing, Shall
 -ways a - bout her fly - ing, fly - ing, Shall
 -ways a - bout her fly - ing, fly - ing, Shall
 Shall
 Shall
 Shall

mur - mur out com - plain - ing,

mur - mur out com - plain - ing, *cresc.* To be re - venged of all her

mur - mur out com - plain - ing,

mur - mur out com - plain - ing, *cresc.* To be re - venged of all her

mur - mur out com - plain - ing,

cresc. To be re - venged of all her deep dis - dain - ing,

deep dis - dain - ing, her deep dis - dain - ing,

cresc. To be re - venged of all her

deep dis - dain - ing, to be re - venged of all her

cresc. To be re - venged of her dis - dain - ing, to be re -

-ing, to be re-venge'd of all her deep dis - dain - ing,
 to be re-venge'd of all her deep dis - dain - ing,
 deep dis-dain - ing, to be re -
 deep dis - dain - ing, to be re-venge'd of all her
 -venge'd of all her deep dis - dain - ing, to be re-venge'd of
 -venge'd of all her deep dis - dain - ing, to be re-venge'd of

Musical score for "The Rose Tree" from the opera "The Rose Tree" by Charles Gounod. The score is for a vocal soloist and piano accompaniment. The vocal part is written in treble clef, and the piano part is written in bass clef. The tempo is marked "Andante" and the key signature is one flat (B-flat major or D minor). The lyrics are in English.

The lyrics are:

to be re-venge'd of all her deep dis - dain -
 to be re-venge'd of all her deep dis - dain - ing, to be re -
 -venge'd of all her deep dis-dain - ing, to be re -
 deep dis-dain - ing, to be re-venge'd of all her deep dis -
 all her deep dis - dain - ing, deep dis - dain -

-ing, to be re- venged of all her deep dis - dain - -
 -venged of all her deep dis-dain-ing, to be re- venged of all her deep dis -
 -venged of all her deep dis - dain - ing, to be re- venged of —
 -dain - ing, to be re- venged of all her deep dis - dain - ing,
 -ing, to be re- venged of all her

- ing, to be re- venged of all her deep dis - dain - ing.
 - dain - ing, to be re- venged of all her deep dis - dain - - ing.
 all her deep dis - dain - - ing.
 her deep dis - dain - - ing.
 deep dis - - dain - - ing.

The difficulties presented in sharpening the G's in the final 18 bars are greater than those of leaving them natural, although the sharps seem necessary in the final cadence in the Cantus. The fact that each one of the seven successive G's in the Quintus in the previous phrase is marked with the #, adds weight to the omission of sharps in passages where guidance as to their insertion would have been so much more needed if G sharp were intended by the Composer.

Nº 19. O FLY NOT, LOVE.

Very moderate speed. *mf*

SOPRANO.
(CANTUS.)

SOPRANO.
(QUINTUS.)

ALTO or TENOR.
(ALTUS.)

ALTO or TENOR.
(TENOR.)

TENOR.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

O fly not, Love, O fly not me, O fly not

[illegible]

fly — not, Love, O fly — not me, O fly not
 Love, O fly — not, Love, O fly not me, O
 fly — not Love, O fly not me, O fly not me, O
 O fly — not, Love, O fly — not me, O
 O fly — not, Love, — O fly — not, Love, O

me, O fly not me: stay but a while, but a while,
 — fly not me: stay but a while,
 fly not me, not me: stay but a while, but a
 fly not me, not me: stay but a while, but a
 fly not me:

but a while, but a while, — O stay thee,

but a while, O but a while, — O stay thee, stay —

while, but a while, but a while stay thee, stay — but a while,

stay but a while, but a while, O stay thee,

stay but a

mf

mf

stay but a while, O stay — thee, stay —

— but a while, — but a — while, stay but a while, O

but a while stay thee, *mf*

stay but a while, but a while, but a

while, but a while, but a while, but a while, but a while, but a

but a while, O stay thee,

stay thee, and hear a wretch com -

O stay thee,

while, O stay thee, and hear a

while, O stay thee, and hear a wretch

p

and hear a wretch com - plain - ing, and

plain - - - ing, and

and hear a wretch

wretch com - plain - - ing, and hear a

com - plain - - ing, and hear a wretch

p

hear a wretch com - plain - ing his - grief through

hear a wretch com - plain - - - ing his - grief -

com - plain - ing, com - plain - ing

wretch com - plain - - - - - ing

com - - - plain - - - ing his - grief through thy

thy dis - dain - - - ing, thy dis - dain - - - ing: *mf*

- through thy dis - - - dain - - - - ing: 0 -

his grief through thy dis - dain - ing, thy dis - dain - ing:

his grief through thy dis - dain - - - ing:

dis - - - dain - - - - - ing:

mf

O do not thus, do not thus un - friend - ly

do not thus, do not thus un - friend - ly use me, O

mf

O do not thus, do not thus un - friend - ly use me,

mf

O do not thus, do not thus un - friend - ly use

mf

O do not

f

use me, O do not thus, do not thus un -

do not thus, do not thus un - friend - ly use me, O do not

O do not thus un - friend - ly, O do not

me, O do not thus un - friend - ly

thus, do not thus un - friend - ly use me, do not thus un -

- friend - ly use me, O do not
thus, do not thus un - friend - ly use me,
thus un - friend - ly use me, O
do no thus un - friend - ly use me,
- friend - ly use me, O

thus, do not thus un - friend - ly use me, un - friend -
O do not thus, do not thus un - friend - ly
do not thus un - friend - ly use me, to
O do not thus, do not thus un - friend - ly use
do not thus, do not thus un - friend - ly use me, un -

* This note should not be sustained for more than a crotchet.

- ly use me,
 use me, *p* to kiss me_ once and so _____
 kiss me_ once and so re - fuse _____ me,
 me, *p* to kiss me once and so re - fuse _____ me,
 - friend - ly use _____ me, *p* to kiss me_

p *cresc.*
 to kiss me_ once and so re -
cresc.
 - re - fuse _____ me, and so re - fuse me, to kiss me_ once and
cresc.
 to kiss me_ once and so re - fuse me, to
cresc. *>*
 to kiss (#) me_ once and
cresc.
 once and so _____ re - fuse _____ me, to _____ kiss
cresc.

- fuse me, to kiss me once and
 so re - fuse me, re - fuse me, to kiss me once and
 kiss me once and so re - fuse me,
 so re - fuse me, to kiss me once and so re -
 me once and

so re - fuse me, and so re - fuse me.
 so re - fuse me.
 and so re - fuse me.
 - fuse me, and so re - fuse me.
 so re - fuse me.

NO. 20. WHO PROSTRATE LIES.

Moderate speed.

SOPRANO. (CANTUS)

SOPRANO. (QUINTUS)

ALTO. (ALTUS)

ALTO or TENOR. (TENOR)

BASS. (BASSUS)

PIANOFORTE.
(For rehearsal only.)

mf

Who pro-strate lies at Wo-men's feet, at

Who pro-strate lies at Wo-men's feet, at

Who pro-strate lies at Wo-men's feet, at

Who pro-strate lies at Wo-men's feet, at

Who pro-strate lies at Wo-men's feet, at

Who pro-strate lies at Wo-men's feet, at

mf

Wo - men's feet, And calls them dar - lings dear and

Wo - men's feet, And calls them dar - lings dear and sweet, dear and —

Wo - men's feet, And calls them

Wo - men's feet, And calls them dar - lings dear and

Wo - men's feet, And calls them dar - lings dear and sweet,

p

cresc.

sweet, and calls them dar - lings dear and

cresc.

sweet, and calls them dar - lings dear, and calls them dar - lings

cresc.

dar - lings dear and sweet, dear and sweet, and

cresc.

sweet, and calls them dar - lings dear and sweet, and

and calls them dar - lings dear and sweet,

cresc.

sweet, and calls them dar - lings dear and sweet,

f

dear and sweet, and calls them dar - lings dear and sweet, and

calls them dar - lings dear and sweet, and calls them dar - lings

calls them dar - lings dear and sweet, and sweet,

mf

and calls them dar - lings

f

and calls them dar - lings dear and sweet, dear and sweet, Pro -

calls them dar - lings dear and sweet, dear and sweet, Pro -

dear and sweet, and sweet, and calls them dar - lings dear and sweet, Pro -

and calls them dar - lings dear and sweet, dear and sweet,

dear and sweet, and calls them dar - lings dear and sweet,

- test - ing love and crav - ing grace, And prais - ing

- test - ing love and crav - ing grace,

- test - ing love and crav - ing grace, And prais - ing

and crav - ing grace,

and crav - ing grace,

oft, and prais - ing oft a fool - ish

f And prais - ing oft, and prais - ing oft,

oft, and prais - ing oft a

f And prais - ing oft, and

f And prais - ing oft, and

face, and prais - ing oft a

and prais - ing oft a fool - ish

fool - ish face, a fool - ish face, and prais - ing oft a fool -

prais - ing oft, and prais - ing oft a fool - ish

prais - ing oft a fool - ish face, and prais - ing

fool - ish face, Are oft - en - times de -
 face, a fool - ish face, Are oft - en - times de -
 ish face, Are oft - en - times de - ceived
 face, a fool - ish face, Are oft - en - times de -
 oft a fool - ish face, Are oft - en - times de -

- ceived at last, Then catch at nought and hold -
 - ceived at last, Then catch at nought and hold - it fast,
 - at last, Then catch at nought and hold - it fast,
 - ceived at last, Then catch at nought and hold -
 - ceived at last, Then catch at
 - ceived at last, Then catch at

*The small notes are to be sung in the repeat.

it fast, then catch at nought and hold

cresc. then catch at nought and hold it fast, then

cresc. then catch at nought and hold it fast, then

it fast, then catch at nought and hold

nought and hold

1. it fast, and hold it fast. Are fast. 2.

catch at nought and hold it fast. Are fast.

catch at nought and hold it fast, it fast. Are fast.

it fast, and hold it fast. Are fast.

it fast. Are fast.

* In this repeat the Cantus and Quintus interchange parts.

NO. 21. SISTER, AWAKE.

Brightly and rather fast.

SOPRANO.
(CANTUS)

SOPRANO.
(QUINTUS)

ALTO.
(ALTUS)

TENOR.
(TENOR)

BASS.
(BASSUS)

PIANOFORTE.
(For rehearsal only.)

Sis - ter, a - wake, close not your eyes, The day her

Sis - ter, a - wake, close not your eyes, close not your eyes, The day her

The day her

light, the day her light dis - clos - es, and the bright morn -

light dis - clos - es, the day her light dis - clos - es, and

light dis - clos - es, her light dis - clos - es, and the bright morn -

The day her light dis - clos - es,

-ing doth a - rise, and the bright morn-ing doth a - rise, doth a -

the bright morn-ing doth a - rise, doth a -

-ing, and the bright morn - ing doth a - rise, doth a -

And the bright morn - ing doth a - rise, doth a -

- rise. *mf cresc.* Out of her bed of

- rise. *mf* Out of her bed of Ros - es, *cresc.* Out of her

- rise. *mf* Out of her bed of Ros - es,

- rise. *mf* *cresc.* Out of her bed of Ros - es,

Ros - es, out of her bed of Ros - es: See,
 bed of Ros - es, her bed of Ros - es: See,
 out of her bed of Ros - es: See,
 her bed of Ros - es: See,
 See, see,

see the clear Sun, the world's bright Eye, the world's bright Eye, in at our
 see the clear Sun, the world's bright Eye, the world's bright Eye,
 see, see, the clear Sun, the world's, the world's bright Eye,
 see, the clear Sun, the world's bright Eye, in at our
 see, the clear Sun, the world's bright Eye,

win - dow peep - ing, in at our win - dow peep -

in at our win - dow peep - ing, in at our win - dow

in at our win - dow peep - ing, in at our

win - dow peep - ing, in at our win - dow peep -

in at our win - dow peep -

in at our win - dow peep -

- ing, in at our win - dow peep - ing, peep -

peep - ing, in at our win - dow peep -

win - dow peep - ing, peep -

in at our win - dow peep - ing, in at our win - dow peep -

- ing, in at our win - dow peep -

in at our win - dow peep -

* The sharp printed in the original edition before A is evidently a misprint.

-ing. Lo how he blush - eth to e - spy us I - dle

-ing. Lo how he blush - eth to e - spy us I - dle

-ing. Lo how he blush - eth to e - spy us I - dle

-ing. Lo how he blush - eth to e - spy, to e - spy

-ing. Lo how he blush - eth to e - spy us I - dle

wench - es sleep - ing, us I - dle wench - es sleep - ing, us I - dle wench - es sleep - ing, us I - dle wench - es sleep - ing, us I - dle

wench - es sleep - ing, us I - dle wench - es sleep - ing, us I - dle wench - es sleep - ing, us I - dle wench - es sleep - ing, us I - dle

wench - es sleep - ing, us I - dle wench - es sleep - ing, us I - dle wench - es sleep - ing, us I - dle wench - es sleep - ing, us I - dle

wench - es sleep - ing, us I - dle wench - es sleep - ing, us I - dle wench - es sleep - ing, us I - dle wench - es sleep - ing, us I - dle

(♩ = 2) [Two bars in time of preceding one]

I - dle wench - es sleep - ing. There - fore a - wake, make haste I —

— — — ing. There - fore a - wake, make haste I —

sleep — — — ing. There - fore a - wake, make haste I

wench - es sleep - ing. There - fore a - wake, make haste I

— — — ing. There - fore a - wake, make haste I

(♩ = 2) [Tempo primo] *mf*

say, and let us with - out stay - ing, all in our gowns of

say, and let us with - out — — — stay - ing, — — —

say, and let us with - out stay - ing, all in our gowns of

say, and let us with - out stay - ing, all in our gowns of —

say, and let us with - out stay - ing,

green so gay, in - to the Park a

mf in - to the Park a May - ing,

green so gay, in - to the Park a

green so — gay, in - to the Park a May - ing,

May - ing, in - to the Park a May - ing,

in - to the Park a May - ing, in - to the

May - ing, in - to the Park a May - ing, in - to the

in - to the Park a May - ing, in - to the Park a May-ing, a

in - to the Park a May -

in - to the Park a May - ing, in - to the
 Park a May - ing, in - to the Park a May - ing,
 Park a May - ing, in - to the Park a
 May - ing, in - to the Park a May -
 - ing, in - to the Park a May - ing, in - to the Park a

Park a May - ing, in - to the Park a May - ing.
 in - to the Park a May - ing, a May - ing.
 May - ing, a May - ing.
 - ing, in - to the Park a May - ing, a May - ing.
 May - ing, a May - ing.

NO. 22. HARK, HEAR YOU NOT?

"ORIANAES FAREWELL"

Moderate speed with dignity.

SOPRANO.
(CANTUS.)

SOPRANO.
(QUINTUS.)

ALTO.
(ALTUS.)

TENOR.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

Hark, hear you not

Hark, hear you not, hear you

Hark, hear you not.

Hark, hear

Hark, hear

f *p*

a heaven - ly har - mo -

not a heaven - ly har - mo -

hear you not a heaven - ly har - mo - ny, a

you not a heaven -

you not a

ny, a heaven - ly har - mo - ny, a heaven - - ly

- ny, a — heaven-ly har - mo - ny, a heaven - ly — har - -

heaven - ly har - mo - ny, a hea - - ven-ly har - mo -

- ly har - - - mo - ny, a heaven - - ly

heaven - ly har - mo - ny, a heaven - ly har - -

har - mo - ny? Is't Jove, think you, that plays

- - mo - - ny? Is't Jove, think you, that

- - ny? Is't Jove, think you, is't Jove, think you, that

har - mo - ny? Is't Jove, think you,

- - mo - ny? Is't Jove, think you,

that plays, that plays, that plays up - on the Spheres?

plays, that plays, that plays, that plays up - on the Spheres?

plays, that plays, that plays, that plays up - on the Spheres?

that plays, that plays — up - on the Spheres? Heavens,

that plays, that plays, that plays up - on the Spheres?

Heavens, is not this, heavens, — is not this heaven - ly

Heavens, is not this, heavens, — is not this heaven - ly me -

Heavens, heavens is not this, heavens, is not this heaven - ly

heavens,

Heavens,

me - lo - dy? Heavens, — is not this, heavens, —
 - - lo - dy? Heavens, —
 me - lo - dy? Heavens, — is not this, heavens, — is not
 Heavens, — is not this, is not this, heavens, is not
 Heavens, — is not this, heavens, — is not

— is not this, is not this a heaven - ly me - lo - dy?
 — is not this a — heaven - ly me - lo - dy? Where Jove him -
 this, is not this heaven - ly me - lo - dy? Where Jove him -
 this, is not this a heaven - ly me - lo - dy? Where Jove him -
 this heaven - ly — me - lo - dy? Where

Where Jove him - self, where Jove him - self, where Jove him - self a
 -self a part, where Jove him - self a part, in - Mu - sic bears, a
 -self, him - self, him - self, where Jove him - self a part -
 -self a part, where Jove him - self a part, where Jove him - self a part -
 Jove him - self a part, in Mu - sic bears, a

part in Mu - sic bears. Now comes in a choir of
 part in Mu - sic bears. Now comes
 in Mu - sic bears. Now comes in a
 in Mu - sic bears. Hark,
 part in Mu - sic bears. Hark

* Underlay faulty in original

Night - in - - - gales, Mark, mark — how the Nymphs and
 in a — choir of Nightin-gales, Mark, mark how the Nymphs and shep - herds
 choir of Night - in - gales, Mark, mark how the Nymphs and shep - herds

shep-herds of the dales, how all do join to - geth - er
 of the — dales, how all — do join — to - geth - er in —
 of the — dales, how all do join to - geth -
 how all do join — to - geth - er in —
 how all do join to - geth - er

in the praise of O - ri - an - aes life and hap - py

the _____ praise of O - ri - an - aes life and hap - py

- er in the _____ praise of O - ri - an - aes life and hap - py

_____ the _____ praise of

in the praise of

days, of O - ri - an - aes life and

days, of O - ri - an - aes life, of O - ri -

days, of O - ri - an - aes life and hap - py days, _____ of

O - ri - an - aes life and hap - py days, of O - ri - an - aes life and

O - ri - an - aes life and hap - py days, of O - ri - an - aes

hap - py days, and hap - py days.

- an - aes life and hap - py days. Then

O - ri - an - aes life and hap - py days. Then sing ye shep -

hap - py days, her life and hap - py days. Then sing ye shep - herds and

life and hap - py days. Then sing ye

Then sing ye shep - herds and

sing ye shep - herds and Nymphs of Di - an -

- herds and Nymphs of Di - an - a, then

Nymphs of Di - an - a; then sing ye

shep - herds and Nymphs of Di - an - a, and Nymphs

Nymphs of Di - an - a, then

- a, then sing ye shep -

sing ye shep - herds and Nymphs of Di - an - a, and

shep - herds and Nymphs of Di - an - a, then sing ye shep -

of Di - an - a, then sing ye

sing ye shep - herds and Nymphs of Di - an - a, *p* In heaven lives

- herds and Nymphs of Di - an - a, Nymphs of Di - an - a, *molto dim.*

Nymphs of Di - an - a, Nymphs of Di - an - a,

- herds and Nymphs of Di - an - a, *p* In

shep - herds and Nymphs of Di - an - a, *molto dim.*

* These three crotchets are E $\sharp$ in the original making a very severe clash with the E $\flat$ in the Altus part.

O - ri - an - a, O - ri - an - a, in heaven lives O - ri -

p In heaven lives

In heaven lives O - ri - an - a

heaven lives O - ri - an - a, lives O - ri - an - a,

p In heaven lives O - ri - an - a, in

- an - a, in heaven lives O - ri - an -

O - ri - an - a, in heaven lives

- a, in heaven lives O - ri - an - a, in

in heaven lives O - ri - an - a,

heaven lives O - ri - an - a, in heaven lives O - ri -

- - a, _____ *cresc.* in heaven lives O - ri-an - a,
 O - ri - an - a, *cresc.* in heaven lives O - ri-an - - a,
 heaven lives O - ri - an - a, *cresc.* in heaven lives O - ri -
cresc. in heaven lives O - ri - an - - a,
 - an - a, _____ *cresc.* in heaven lives O - ri - an - a,
cresc.

lives O - ri - an - a,

in heaven lives O - ri - an - a, in

- an - a, in heaven lives O - ri - an -

in heaven lives O - ri - an - a, in heaven lives O - ri -

in heaven lives O - ri - an - a,

in heaven lives O - ri - an - a, in heaven lives

heaven lives O - ri - an - a, in heaven lives

- a, in heaven lives O - ri - an -

- an - a, in heaven lives O - ri - an - a, in

in heaven lives O - ri - an - a, in

O - ri - an - a, lives O - ri - an - a.

O - ri - an - a, in heaven lives O - ri - an - a.

- a, in heaven lives O - ri - an - a.

heaven lives O - ri - an - a, O - ri - an - a.

heaven lives O - ri - an - a

Heere endeth the Songs of 5. parts.

NO 23. DEAR, IF YOU WISH MY DYING.

Moderate speed.

SOPRANO.
(CANTUS.)

SOPRANO.
(SEXTUS.)

ALTO.
(ALTUS.)

TENOR.
(QUINTUS.)

TENOR.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE
(For rehearsal only.)

p Dear if you wish, if you wish my

p Dear if you wish my dy - ing,

Dear if you *p* wish my dy - ing, if you wish

Dear *p* if you wish my dy -

p Dear if you wish,

Dear if you wish, if you

dy - ing, dear if you wish my dy -

my dy - ing, dear if you wish my dy -

my dy - ing,

-ing, dear if you wish my dy -

if you wish my dy - ing,

wish my dy - ing, dear if you wish my dy -

- ing, dear if you wish my dy - ing, *mf*
 - - ing, In vain your
 dear if you wish my dy - ing, *mf*
 - ing, In
 dear if you wish my dy *mf* ing, my
 - ing, In vain your wish re -

A musical score for the song "In vain your wish re-dounds". The score is written for voice and piano accompaniment. It consists of eight staves. The first five staves are vocal parts, and the last three are piano accompaniment. The music is in G major (one sharp) and 4/4 time. The tempo is marked "Andante". The lyrics are printed below the vocal staves. The score includes dynamic markings such as "mf" (mezzo-forte) and "f" (forte). The key signature has one sharp (F#), and the time signature is 4/4. The piece concludes with a double bar line and repeat dots. The title "IN VAIN YOUR WISH RE-DOUNDS" is centered at the top, followed by the composer's name "THOMAS MOORE".

In vain your wish re - dounds, _____ *in vain*

wish re - dounds, *mf* *in vain your wish re - dounds, in vain*_____

_____ *mf* *in vain your wish re - dounds, in*

vain your wish re - dounds, *mf* *in vain your wish*_____ *re - dounds, in*

dy - ing, In vain your wish re-dounds, in vain your

- dounds, in vain your wish re - dounds, in vain your

your pray - er, for can he die that

— your pray - er, for can he die that breathes not vi - tal air? -

vain your pray - er, for

vain your pray - er, for can he

pray - er, for can he die that breathes not - vi - tal air?

pray - er, for can he

breathes not vi - tal air? that

for can he die that breathes not vi - tal

can he die that breathes not vi - tal air? vi - tal

die that breathes not vi - tal air?

that breathes not vi - tal air? that breathes not vi - tal

die that breathes not vi - tal air? that

breathes not vi - tal air, not vi - tal air? that breathes not
 air? that breathes not vi - tal air? not vi -
 air? that breathes not vi - tal air, that breathes not
 that breathes not vi - tal air? that breathes not vi - - tal
 air? that breathes not vi - tal air? that breathes not
 breathes not vi - tal air? that breathes not vi -

vi - tal air? Then with those eyes that slew me,
 - - tal air? Then with those eyes that
 vi - tal air? Then with those eyes that
 air? not vi - tal air? Then with those eyes that
 vi - tal air? Then with those eyes that
 - - tal air?

* The interval of the augmented second occurs in other instances in Bateson as well as in other English Madrigalists; the alternative here is to sing B natural against the B flat in the Cantus part; for another example of such a "clash" see the preceding madrigal in the present Set. page 139 line 2 bar 1.

new life in -

re - new me, re - new me, re - new me, re -
 life in - fus - ing, re - new me, re - new me, re -
 re - new me, re -
 -fus - ing, re - new me, re - new me, re - new
 re - new me, re - new me, re - new me, re -
 -fus - ing, re - new me, re -

- new me: So shall we both ob - tain
 - new me: So shall we both ob - tain
 - new me: So shall we both ob - tain
 me: So shall we both ob - tain
 - new me: So shall we both ob - tain, ob - tain
 - new me: So shall we both ob - tain

Our wish-ed plea - sure, our wish-ed plea -

Our wish-ed plea - sure, our wish-ed plea -

Our wish-ed plea - sure, our wish-ed plea - sure,

Our wish-ed plea - sure, our wish-ed plea -

Our wish-ed plea - sure, our wish-ed plea - sure,

Our wish-ed plea - sure, our wish-ed plea -

sure, you my death joy -

sure, you my death joy - ing,

you my death joy - ing, my death joy -

sure, you my death joy -

sure, you my death joy -

- ing, and I my life's sweet trea - sure, *p*

and I my life's sweet trea - sure, and I my life's sweet trea - sure, and

- ing, and I my life's sweet trea - sure,

- ing, and I my life's sweet trea - sure,

- ing, and I my life's sweet trea - sure, and I my

- ing, and I my life's sweet

p

p

and I my life's sweet trea - sure, and I my life's sweet

I my life's sweet trea - sure, and

p

and I my life's sweet trea - sure, and I my life's sweet

and I my life's sweet trea - sure,

life's sweet trea - sure, and

p

treasure, and I my life's sweet trea - sure,

trea - sure, and I my
 I my life's sweet trea - sure,
 trea-sure, and I my life's sweet trea - sure, sweet trea - sure,
 and I my life's sweet trea - sure, — and I my
 I my life's sweet trea - sure, and I my life's sweet trea - sure,
 and I, and I my life's sweet trea -
 and I my life's sweet trea -

life's sweet trea - sure, sweet trea - sure.

and I my life's sweet trea - sure.

and I my life's sweet trea - sure.

life's sweet trea - sure, my life's sweet trea - sure.

and I my life's sweet trea - sure.

- sure, my life's sweet trea - sure.

No 24. FAIR HEBE WHEN DAME FLORA.

Very moderate speed.

SOPRANO.
(CANTUS)

SOPRANO.
(SEXTUS)

TENOR or ALTO.
(ALTUS)

TENOR or ALTO.
(QUINTUS)

TENOR.
(TENOR)

BASS.
(BASSUS)

PIANOFORTE.
(For rehearsal only.)

Fair He - be when dame Flo - ra meets, dame
Fair He - be when dame
Fair He - be when dame Flo - ra

Flo - ra meets, fair He - be when dame Flo - ra
Flo - ra meets, fair He - be when dame Flo - ra
Fair He - be when dame Flo - ra meets, dame
meets, dame Flo - ra meets, dame Flo - ra
Fair He - be when dame Flo - ra meets, dame Flo - ra
Fair He - be when dame Flo - ra

meets, dame Flo - ra meets, *f* She trips and leaps,
 meets, dame Flo - ra meets, *f* She
 Flo - ra meets, dame Flo - ra meets, *f* She trips and leaps,
 meets, dame Flo - ra meets, *f* She
 meets, dame Flo - ra meets, *f* She trips and leaps,
 meets, dame Flo - ra meets, *f* She

she trips and leaps, she trips and leaps as
 trips and leaps, she trips and leaps, she trips and leaps as
 she trips and leaps, she trips and leaps as—
 trips and leaps, she trips and leaps,
 she trips and leaps, she trips and leaps as
 trips and leaps, she trips and leaps, she trips and leaps as

gal - lants do, she trips and leaps, Up to the hills and
 gal - lants do, she trips and leaps as gal - lants — do
 gal - lants do, she trips and leaps as gal - lants do
 she trips and leaps as gal - lants do, as gal - lants do Up to —
 gal - lants do, as gal - lants do Up to the
 gal - lants do, she trips and leaps as gal - lants do

down a - gain, up to the hills and down a —
 Up to the hills — and down a - gain,
 Up to the hills and down a - gain,
 — the hills and down, and down a - gain, up to the hills and
 hills and down a - gain, and down a - gain,
 Up to the hills and down a - gain, up to the

-gain and down a - gain, To the val-leys runs she to and fro,

To the val-leys runs she to and fro, to and fro,

and down a - gain,

down a - gain, a gain, To the val-leys runs she to and

To the val-leys runs she to and fro,

hills and down a - gain, To the

runs she to and fro, to and fro, runs she to and fro, runs she

runs she to and fro, runs she to and fro,

To the val-leys runs she to and fro, runs she to and fro, runs she

fro, runs she to and

runs she to and fro, runs she

val-leys runs she to and fro, runs she to and fro, to and fro, runs she

to and fro, to and fro: *p* But

runs she to and— fro:

to and— fro: But out a -

fro, to and fro:

to and fro, and fro: *p* But out a - las, but

to and fro:

out a - las, but out a - las,

p But out a - las, but out a -

-las, but out a - las, a - las, but out

p But out a -

out a - las, but

p But out a - las, but out a -

but out a - las, when fros - ty

- las, a - las, when fros - ty

a - las, a - las, when fros - ty

- las, but out a - las,

out a - las, a - las,

- las, a - las,

cresc. *mf*
locks be - girds the head with cark and care, with

cresc. *mf*
locks be - girds the head with cark and care, with

cresc. *mf*
locks be - girds the head with cark and care, and

cresc. *mf*
be - girds the head with cark and care,

mf
with cark and

mf
with cark and care,

cresc. *mf*

cark and care, and care: Peace, laugh

cark and care, and care: Peace, laugh

cark, and care: Peace, laugh no

with cark and care: Peace,

care, and care: Peace,

with cark and care: Peace, laugh

no more, peace, laugh no more, no

Peace, laugh no more, no

more, no more, peace, laugh no

laugh no more, laugh no more, laugh no

peace, laugh no

no more, no

[illegible][illegible]

(♩ = ♩) [*Tempo primo*]

pranks go by, Slow crawl - ing age for -

pranks go by, Slow crawl - ing

pranks go by, Slow

pranks go by, Slow crawl - ing age for -

pranks go by, Slow crawl - ing

pranks go by, Slow crawl - ing

crawl - ing age for - bids such ware,

age for - bids such ware,

crawl - ing age for - bids such ware, slow

- bids such ware, slow crawl -

Slow crawl - ing age for - bids such ware, such -

age for - bids such ware, slow

crawl - ing age for - bids such ware, slow

mf slow crawl-ing age for - bids such ware, *p*
mf slow crawl - ing age, slow
 crawl - ing age, slow crawl-ing age for -
 ing age for - bids such ware, *p*
 ware, **slow*
 crawl - ing age for - bids such ware, for -

p for - bids such ware.
 crawl - ing age for - bids such ware.
 bids such ware, such ware.
p for bids such ware.
 crawl - ing age for - bids such ware.
 - bids such ware.

* The omission of the word *slow* here in the original part book would seem to be accidental.

NO 25. PHYLLIS, FAREWELL.

Moderate speed.

p

SOPRANO.
(CANTUS.)

SOPRANO.
(SEXTUS.)

ALTO or
TENOR.
(ALTUS.)

ALTO or
TENOR.
(QUINTUS.)

TENOR.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

Phyl - lis fare - well, I may no long - er live, no long - er

Phyl - lis fare - well,

Phyl - lis fare - well, I may no long - er live, I

Phyl - lis fare - well,

p

live, I may no long - er live, no long - er live,

I may no long - er live, I may no long - er

may no long - er live, I may no long - er

I may no long - er live, no long - er live,

Phyl - lis fare - well, I may no long - er

Phyl - lis fare - well, I may no long - er

mf
I may no long-er live, I may no long-er live;
mf live, I may no long-er live, I may no long-er live; *p* Yet — if I
live, *mf* I may no long-er live;
mf I may no long-er live, no long-er live; *p* Yet —
live, *mf* no long-er live; *p* Yet —
live, *mf* I may no long-er live; *p* Yet — if I

p Yet — if I die, yet if I die, *mf* fair Phyl-lis I for -
die, yet if I die, *mf*
Yet — if I die, *mf* fair Phyl-lis I for -
if I die, yet if I die, *mf* fair Phyl-lis I for -
if I die, yet if I die,
die, if I die, —
mf

- give, *mf* fair Phyl - lis I for - give, *p*
 fair Phyl - lis I for - give, *p* fair Phyl - lis I for -
 - give, *p* fair Phyl - lis I for - give,
 - give, fair Phyl - lis I for - give, *p* fair Phyl - lis I for -
 fair Phyl - lis I for - give, *mf* fair Phyl - lis I for -
 fair Phyl - lis I for - give, fair Phyl - lis I for -
 fair Phyl - lis I for - give, fair Phyl - lis I for -

fair Phyl - lis I for - give; I live too
 - give, fair Phyl - lis I for - give; I live too
 fair Phyl - lis I for - give; I live too
 - give, fair Phyl - lis I for - give; I live too
 - give, fair Phyl - lis I for - give; I live too
 - give, fair Phyl - lis I for - give; I live too

[illegible][illegible]

gen - tle death and end.

death and end. *f* My end - less tor - ment, or my

gen - tle death and end. *f* My end - less tor - ment, or my

death and end. *f* My end - less tor - ment, or my

and end

death and end

f My end - less tor - ment, or my grief a - mend,

grief a - mend, my end - less tor - ment, or my

grief, my grief a - mend, my end - less tor - ment, or my

grief a - mend, *f* my end - less tor - ment,

My end - less tor - ment, or my grief a - mend,

My end - less tor - ment, or my grief a - mend,

my end-less tor-ment, or my grief a-mend,
 grief a - mend, my end-less
 grief a - mend, my end-less tor-ment, or my grief a -
 or my grief a - mend, my
 my grief a - mend, my end-less tor-ment,
 my end-less tor-ment, or my grief a - mend, my end-less

p
 my grief a - mend, or my grief a - mend, *p*
 tor-ment, or my grief a - mend, or my
 mend, my grief a - mend, or my grief a -
 end-less tor-ment, or my grief a - mend, or my grief a - mend, or my
 or my grief a - mend, or my
 tor-ment, or my grief a - mend,

or my grief a - mend,
 grief a - mend, or my grief a - mend, or my
 - mend, or my grief a -
 grief a - mend, my grief a - mend,
 grief a - mend, or my grief a - mend,
 or my grief a - mend, my grief a - mend, or my grief

or my grief a - mend, a - mend.
 grief, or my grief a - mend, my grief a - mend.
 - mend my grief a - mend, a - mend.
 or my grief, or my grief, my grief a - mend.
 or my grief a - mend, my grief a - mend.
 a - mend, my grief a - mend.

Nº 26. THYRSIS, ON HIS FAIR PHYLLIS' BREAST.

Moderate speed.

[illegible][illegible]

- ing, Sweet - ly did lan - - - guish, did lan - *p*
 - ing, Sweet
 - ing, Sweet - ly did lan - - - guish, did lan - *p*
 - ing,
 - ing,
 - ing, *p*
 - ing, Sweet - ly did lan - - - guish,

- guish, sweet - ly did
 - ly did lan - - - guish, sweet - ly did
 guish, sweet - ly did lan - guish, sweet - ly did lan
 Sweet - ly did lan *p* - - - guish,
 Sweet - ly did lan - guish,
 sweet - ly did lan - guish, did lan -

kiss - ing gen - tly, said thus with su - gared glos -
 thus, him kiss - ing gen - tly, said thus with su - gared glos -
 gen - tly, said thus, said thus,
 thus, said thus, said thus with su - gared glos -
 thus, said thus with su - gared glos -
 him kiss - ing gen - tly, said thus,

mf
 -ing, Thy - sis O tell me, Thy - sis O
mf
 -ing, Thy - sis O tell me, O tell me,
mf
 Thy - sis O tell me, O tell
 -ing, Thy - sis O
 ing, Thy - sis O
mf
 Thy - sis O tell me,

tell me thy true love best ap - prov - ed, thy true love best ap -
 thy true love best ap - prov - ed, thy true love best ap - prov -
 me thy true love best ap - prov - ed,
 - sis O tell me, thy true love best ap - prov -
 tell me thy true love best ap - prov - ed,
 thy true love best ap - prov - ed, thy

-prov-ed, ap-prov - ed, *p* art not thou, art not thou my
 -ed, thy true love best ap-prov - ed, *p* art not thou, art not thou my be-lov -
 thy true love best ap-prov - ed, *p* art not thou, art not thou my best* be -
 -ed, best ap-prov - ed, *p* art not thou, art not
 thy true love best ap - prov - ed. *p* art not
 true love best ap - prov - ed, *p* art not thou, art not

* The omission of the word *best* in this phrase in all but the Cantus part in the original edition would seem to be accidental.

best be - lov - ed? art not thou my best be -
 -ed? art not thou, art not thou my best* be -
 -lov - ed?
 thou my best* be - lov - ed?
 thou, art not thou, art not thou my best* be - lov -
 thou my best* be - lov - ed?

mf lov - ed? Then he, then he,
mf - lov - ed? Then he, then he, which
mf Then he, then he,
mf Then he, which to her
mf - ed? Then he, then he, which
mf Then he, which

*See note on previous page.

which to her heart was ev - er near -

to her heart was ev - er near - est,

which to her heart was ev - er near -

heart was ev - er - near - est,

to her heart was ev - er near - est, was ev - er near -

to her heart was ev - er near - est,

- est, Kissed her a - gain and said,

Kissed her a - gain and said, kissed her a -

- est, Kissed her a - gain and said,

Kissed her a - gain and said, kissed her a -

- est, Kissed her a - gain

Kissed her a - gain and said, kissed her a - gain and

and said Yes,

-gain and said, and said Yes, yes, La - dy dear -

and said

-gain and said, and said Yes, yes,

and said Yes, yes, La - dy dear - est,

said, and said Yes, yes, yes,

yes, La - dy dear - est,

- est,

yes, yes, La - dy

Yes, yes, La - dy

yes, yes, La - dy dear - est,

yes, yes, La - dy dear -

yes, La - dy dear - est,

yes, yes, La - dy dear - est, yes, yes, La -
 dear - est, yes, yes, La - dy dear - est, La -
 dear - est, yes, yes, La -
 yes, yes, La dy dear - est, yes, yes, La - dy dear -
 - rest, yes, yes, La - dy dear - est,
 yes, yes, La - dy dear -

p *mf* *f* *cresc.* *f*

1. *mf* dy dear - est. Then he, then he - est.
 - dy dear - est. Then he, then he which - est.
 - dy dear - est. Then he - est.
 - est, dear - est. Then he which to her - est.
 dear - est. Then he, then he which - est.
 est. Then he which - est.

f *mf* *f* *mf* *f* *mf*

NO 27. MERRILY MY LOVE AND I.

Brightly.

SOPRANO.
(CANTUS.)

SOPRANO.
(SEXTUS.)

TENOR
or ALTO.
(ALTUS.)

TENOR
or ALTO.
(QUINTUS.)

BASS or
TENOR.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

Mer-ri-ly my love and I,

Mer-ri-ly my love

Mer-ri-ly my love and I, my

my love and I Up-on the plains were sport-ing, up-

and I Up-on the plains were sport-ing, up-

love and I Up-on the plains were, sport-ing, up

Up-on the plains were sport-ing, up-

Up-

- on the plains were sport - ing, up - on the plains were sport -
 - on the plains were sport - ing, up - on the plains were sport -
 - on the plains were sport - ing, up - on the plains were sport - ing,
 - on the plains were sport - ing,
 - on the plains were sport - ing,
 - on the plains were sport - ing,
 - on the plains were sport - ing,

ing, were sport - ing,
 ing, were sport - ing, Cheer-ful - ly the
 — were sport - ing, were sport - ing,
 were sport - ing, were sport - ing,
 were sport - ing, were sport - ing,
 were sport - ing,

Cheer-ful - ly the Nymphs and Fauns, the Nymphs and Fauns, _____

Nymphs and Fauns, the Nymphs and Fauns, _____ and

Cheer-ful - ly the Nymphs and Fauns, the Nymphs and Fauns, and Fauns,

Cheer-ful - ly the Nymphs and Fauns, the Nymphs and

Cheer-ful - ly the

and Fauns, the Nymphs and Fauns. Oft - times to us re -

Fauns, the Nymphs and Fauns

Cheer-ful - ly the Nymphs and Fauns, the Nymphs and Fauns. Oft - times to us re -

the Nymphs and Fauns. Oft - times to us re -

Fauns, the Nymphs and Fauns.

Nymphs and Fauns, the Nymphs and Fauns

- sort - ed, to us re - sort - ed, oft - times to

Oft - times to us re - sort - ed, to us re - sort - ed,

- sort - ed, oft - times to us re - sort - ed, re -

- sort - ed, oft - times to

Oft - times to us re - sort - ed,

Oft - times to us re - sort - ed,

us re - sort - ed, re - sort - ed; *p*

*oft - times to us, to us re - sort - ed; sor -

- sort - ed, oft - times to us re - sort - ed;

us re - sort - ed, to us re - sort - ed;

oft - times to us re - sort - ed; *p*

*oft - times to us re - sort - ed; sor -

p

musical score system 1

Staff 1: *p* sor - row did not

Staff 2: - row did not us as - sail, not us as -

Staff 3: *p* sor - row did not us as - sail,

Staff 4: *p* sor - row did not us as - sail,

Staff 5: sor -

Staff 6: - row did not us as - sail, as -

Staff 7: (Piano accompaniment)

musical score system 2

Staff 1: us as - - - sail, We tast - ed of each

Staff 2: - sail, not us as - sail,

Staff 3: not us as - sail, *

Staff 4: us as - sail, We tast - ed of each

Staff 5: - row did not us as - sail, We tast - ed of each

Staff 6: - sail, as - sail, We tast - ed of each

Staff 7: (Piano accompaniment)

*This note should not be sustained for more than three beats.
S. & B. 2373- 27.

plea - sure, we tast - ed of each plea - - sure;

We tast - ed of each plea - sure;

We tast - ed of each plea - sure;

plea - sure,

plea - sure, Hap - py those,

plea - sure,

Hap - py those that may with - us have part of love's rich trea - sure, of love's rich

Hap - py those that may with us have part of love's rich trea - sure,

Hap - py those that may with us have part of love's rich

Hap - py those that may with us have part of love's rich

hap - py those that may with us have part of love's rich trea - sure, of love's rich

Hap - py those that may with us,

trea - sure, † that may have part of love's -

† have part of love's rich trea - sure, of love's rich

trea - sure, have part of love's rich trea - sure, of

trea - sure, of love's rich trea - sure, of

trea - sure, have part of love's -

have part of love's rich trea - sure, rich

1. rich trea - sure. 2. - sure.

trea - sure. Hap - py those - sure.

love's rich trea - sure. Hap - py those - sure.

love's rich trea - sure. Hap - py those - sure.

- rich trea - sure. Hap - py those - sure.

trea - sure. - sure.

*In this repeat the Cantus and Sextus and the Altus and Quintus, respectively, interchange parts.

† Faulty underlay in original

NO. 28. MUSIC SOME THINK NO MUSIC IS.

Rather fast.

SOPRANO.
(CANTUS)

SOPRANO.
(QUINTUS)

ALTO.
(SEXTUS)

TENOR.
(ALTUS)

TENOR.
(TENOR)

BASS.
(BASSUS)

PIANOFORTE.
(For rehearsal only)

Mu - sic some think no mu - sic is, mu - sic some think no mu - sic is, mu - sic some think no mu - sic is, mu -

is, mu - sic some think no mu - sic is, mu - sic some think no mu - sic is Un-less she - sic some think no mu - sic is Un-less she think no mu - sic is, no mu - sic is Mu - sic some think no mu - sic is Un-less she - sic some think no mu - sic is

Un - less she sing of clip and kiss,
 sing of clip and kiss, un - less she
 sing of clip and kiss, un - less she sing of clip and kiss,
 Un - less she sing of clip and kiss, un - less she
 sing of clip and kiss, un - less she

un - less she sing of clip and kiss,
 sing of clip and kiss, un -
 un - less she sing, un - less she sing of clip and kiss,
 sing of clip and kiss, un - less she
 sing of clip and kiss, un - less she sing of clip and kiss, of clip and
 Un - less she sing of clip and kiss,

f un - less she sing of clip and kiss, of clip and kiss, *mf* And
 - less she sing of clip and kiss, un - less she sing of clip and kiss,
 un - less she sing of clip and kiss, clip and kiss,
 sing of clip and kiss, un - less she sing of clip and kiss, *mf*
 kiss, un - less she sing of clip and kiss, And
 un - less she sing of clip and kiss,
 bring to wan - ton tunes fie fie, fie fie, fie fie, fie, to
mf And bring to wan - ton tunes fie fie, fie, and bring to
mf And bring to wan - ton tunes fie fie, fie fie, fie, fie,
mf And bring to wan - ton tunes fie
 bring to wan - ton tunes fie, to wan - ton tunes fie, fie,
mf And bring to

p

wan - ton tunes fie fie, Or ti - ha ta - ha or I'll cry,

wan - - ton tunes, Or

fie fie, Or ti - ha ta - ha

fie, fie fie, Or ti - ha ta - ha or I'll cry,

fie fie, Or ti -

wan - ton tunes fie fie, Or

or ti - ha ta - ha or I'll

ti - ha ta - ha or I'll cry,

or I'll cry,

or ti - ha ta -

or ti - ha ta - ha or I'll cry,

- ha ta - ha, or ti - ha ta - ha or I'll cry, or I'll cry, -

ti - ha ta - ha or I'll cry, or ti - ha ta - ha or I'll

cry, or I'll cry, or ti - ha ta - ha or I'll
 ta - ha or I'll cry, or ti - ha ta - ha or I'll
 - ha or I'll cry, or ti - ha ta - ha or I'll cry, I'll
 or ti - ha ta - ha or I'll cry, or I'll
 or ti - ha ta - ha or I'll cry, I'll
 cry, or ti - ha ta - ha or I'll cry, or I'll

cry: But let, but let such rhymes no
 cry: But let, but let such rhymes no more dis-grace, but
 cry: But let, but let, but
 cry: But let, but let such rhymes no
 cry: But let, but let such rhymes no more dis-grace,
 cry: But let,

more dis-grace, but let such rhymes no
 let such rhymes no more dis-grace, no
 let such rhymes no more dis-grace, but let such
 more dis-grace, but let such rhymes no more dis-grace, such
 but let such rhymes no more dis-grace, but let such rhymes no
 but let such rhymes no more dis-grace, such rhymes no

more dis-grace Mu-sic sprung of heaven-
 more dis-grace Mu-sic
 rhymes no more dis-grace Mu-sic sprung of heaven-
 rhymes no more dis-grace Mu-sic sprung of heaven-ly race,
 more dis-grace Mu-sic sprung of heaven-ly race, mu-sic sprung of
 more dis-grace Mu-sic sprung of heaven-ly race,

ly race, *cresc.* Mu - sic sprung of heaven - ly race,
 sprung of heaven - ly race; *cresc.* Mu - sic
 ly race, Mu - sic sprung of heaven - ly race,
cresc. Mu - sic sprung of heaven - ly
 heaven - ly race, *cresc.* Mu -
 Mu - sic sprung of heaven - ly race, of

race, *f* Mu - sic sprung of heaven - ly race.
 sprung of heaven - ly race, *f* Mu - sic sprung of heaven - ly race.
 Mu - sic sprung of heaven - ly race, of heaven - ly race.
 race, *f* Mu - sic sprung of heaven - ly race.
 - sic sprung of heaven - ly race, of heavenly - race.
 heaven - ly race, of heaven - ly race.

R
784.1
F33e

MUSIC
M
2
F4

57967

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K22
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MUSIC
M
2
F4

THE ENGLISH MADRIGALISTS

Edited by
EDMUND H. FELLOWES

Revised by Thurston Dart

22

THOMAS BATESON

Second Set of
MADRIGALS
to 3, 4, 5 and 6 Parts
(1618)

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REVISER'S NOTE

Dr. Fellowes' emendations to his own working copy of the 1922 edition have been incorporated in the revised text; this has been further checked and, where necessary, corrected from the British Museum set of the original part-books. All repeated sections are written out in full in the part-books, and there are occasional discrepancies in the use of accidentals in these sections. Since Bateson's intentions are never in doubt, however, the reviser thought it unnecessary to litter the pages in question with footnotes.

JESUS COLLEGE,
CAMBRIDGE.

THURSTON DART

PREFACE TO VOL. XXII.

IT has not been thought necessary to reprint in each volume of this Series the full explanation of the methods adopted by the Editor, especially as the Preface to Volume I. is published separately, and can be obtained separately by those who have not a copy of that volume. It is very important, however, to emphasize that a thorough grasp of the principles which are explained in detail in that treatise is absolutely indispensable for a clear understanding and practical use of this Edition, and particular attention is directed to the paragraph on Rhythm and Barring.

The musical illustrations there employed are drawn exclusively from the works of Thomas Morley, but the principles which they illustrate apply to the whole of this Series.

The following points are fully dealt with under separate headings:—

- | | |
|------------------------|---------------------|
| 1. Clefs. | 5. Repeat Marks. |
| 2. Words. | 6. Time-signatures. |
| 3. Expression. | 7. Key-signatures. |
| 4. Rhythm and Barring. | 8. Accidentals. |
| 9. Pianoforte Score. | |

Though I have used every endeavour to reproduce an accurate version of the original text throughout this Series, I am aware that in a work of this magnitude it is almost inevitable that some misprints should escape detection in reading the proofs. I shall be glad to have any such misprints brought to my notice, so that they may be corrected in future editions. I shall also welcome any information as to the authorship of any of the lyrics not hitherto identified.

The page following the title is devoted to the armorial bearings of Arthur, Lord Chichester of Belfast, to whom Bateson dedicated this volume. Lord Chichester was Lord Deputy and Governor General of Ireland until 1615, and subsequently Lord High Treasurer, as described in Bateson's dedication. The arms of Chichester, chequy or and gu. a chief vair, are marshalled with fourteen other quarterings together with the supporters crest and motto.

For personal details about Bateson the reader is referred to Vol. XXI.

EDMUND H. FELLOWES

THE CLOISTERS,

WINDSOR CASTLE.

August 1st, 1918.

LYRICS

SET TO MUSIC BY

THOMAS BATESON

In his Second Set of Madrigals.

I.

Love is the fire that burns me ;
The smokes are thoughts confused
Which dims my soul and hath my sense abused.
Though fire to ashes turn me,
Yet doth the smoke more grieve me
That dims my mind, whose light should still relieve me.

II.

My mistress after service due
Demanded if indeed my love were true.
I said it was. Then she replied
That I must hate whom she defied
And so myself above the rest,
Whom she she swore did most of all detest.
In sooth, said I, you see I hate myself,
Who sets my love on such a peevish elf.

III.

One woman scare of twenty
But hath of tears great plenty,
Which they pour out like fountains
That run down from the mountains.
Yet all is but beguiling,
Their tears and eke their smiling.
I'll therefore never trust them,
Since Nature hath so cursed them,
That they can weep in smiling,
Poor fools thereby beguiling.

IV.

If I seek to enjoy the fruits of my pain,
 She careless denies me with endless disdain.
 Yet so much I love her
 That nothing can either remove me or move her.
 Alas! why contend I? why strive I in vain
 The water to mingle
 With oil that is air and loves to be single?
 'Tis not Love, but 'tis Fate, whose doom I abide.
 Your powers and your planets, which destinies guide,
 Change your opposition;
 It fits heavenly powers to be mild of condition.

V.

Pleasure is a wanton thing,
 When old and young do dance and spring.
 Pleasure it is that most desire,
 And yet it is but a fool's hire.

VI.

Sweet, those trammels of your hair
 Golden locks more truly are,
 My thoughts locking to your beauty.
 Thus you do my captive mind
 From my dying body bind
 Only to you to do duty.
 O, my dear, let it go free,
 O, my body take to thee,
 So your captive you shall cherish;
 For if parted thus thy lie,
 Or my thoughts, or I, must die,
 'Twill grieve thee if either perish.

VII.

Live not, poor bloom, but perish,
 Whose Spring frosty Winter blasteth.
 Other buds fresh Mays do cherish,
 Hyems o'er thee his snow casteth,
 And in withered arms thee graspeth.
 Tyrants! nothing worse you can.
 Now my living body's yoked
 To the dead corse of a man.
 Thus, with loathed burden choked,
 Lingering death with tears invoked.

VIII.

The nightingale in silent night
 Doth sing as well as in the light.
 To lull Love's watchful eyes asleep,
 She doth such nightly sonnets keep.
 Hey ho, hey ho, sing we withal
 What fortune us so e'er befall.

IX.

(The first part.)

O what is she whose looks like lightnings pierce
 Thus suddenly my breast, scorching no skin ?
 Yet O my heart burns with a fire fierce,
 The flames ascending in my face are seen.
 Yet courage, man, her speaking eye doth show
 Some fire remains from whence those lightnings flew.

X.

(The second part.)

See, forth her eyes her startled spirit peeps,
 Which now she on me, straight off me, keeps ;
 Not able long, looks off, looks on, doth blush, doth tremble ;
 Sweet wretch, she would, but cannot, love dissemble.
 Happy event, what's lingering is but slight ;
 Who ever loved that loved not at first sight ?

XI.

When to the gloomy woods,
 When to the barren plain,
 When to the stony rocks and sullen floods
 I wailing go, and of my love complain,
 How senseless then, think I, by love I grow
 To senseless things that tell my woe.
 Yet these my piercing moans
 Have touch oft so nigh,
 That they to me reply ;
 But cruel she, more senseless than hard stones,
 Quite senseless of my pains
 No answer gives, unmoved still remains.

XII.

If floods of tears could cleanse my follies past,
Or smokes of sighs might sacrifice for sin,
If groaning cries might salve my faults at last,
Or endless moan for error pardon win,
Then would I cry, weep, sigh, and ever moan,
Mine errors, faults, sins, follies, past and gone.

XIII.

Have I found her (O rich finding !)
Goddess-like for to behold,
Her fair tresses seemly binding
In a chain of pearl and gold ?
Chain me, chain me, O most fair,
Chain me to thee with that hair.

XIV.

Down the hills Corinna trips,
Fetching many wanton skips.
To the groves she doth go
Where thousand birds in a row,
Sitting all upon a tree,
Came two by two and three by three,
Corinna coveting to see,
Tuning notes of her praise
Do welcome her with roundelays.

XV.

Camilla fair tripped o'er the plain,
I followed quickly after.
Have overtaken her I would fain,
And kissed her when I caught her.
But hope being past her to obtain,
Camilla loud I call.
She answered me with great disdain :
I will not kiss at all.

XVI.

Sadness, sit down, on my soul feed ;
 Tear up thoughts, tomb a numbed heart ;
 Make wounds to speak and scars to bleed ;
 On withered strings tune springing smart,
 And leave this farewell for posterity :
 Life is a death where sorrow cannot die.

XVII.

Life of my life, how should I live alas,
 Since thou art thus resolved for to depart ?
 Or how should I disguise my secret smart
 Wanting the sweet fruition of thy face,
 Where beauty, love, with majesty and grace
 (Things sold or never meeting in one place)
 Have all conspired to plague a plagued heart,
 All always careless of my careful case ?
 Then if thou wilt not have thy love to mourn,
 Dear to my soul, I pray thee make no stay.
 Go not at all, or else with speed return ;
 Nay, rather far, my dear, go not away.
 But thou must go ? Then, sweet, while I thee see,
 Farewell, farewell, but bide or let me die.

XVIII.

I heard a noise and wished for a sight.
 I looked aside and did a shadow see
 Whose substance was the sum of my delight ;
 It came unseen, and so it went from me.
 But yet conceit persuaded my intent,
 There was a substance where the shadow went,
 I did not play Narcissus in conceit ;
 I did not see my shadow in a spring ;
 I knew my eyes were dimmed with no deceit ;
 I saw the shadow of some worthy thing ;
 For as I saw the shadow passing by,
 I had a glance of something in my eye.
 Shadow, or she, or both, or choose you whether,
 Blest be the thing that brought the shadow hither.

XIX.

With bitter sighs I heard Amyntas plaining ;
 For his chaste love he found but deep disdain.
 As thus he sat and in his grief did tremble,
 To cheer his spirits the aerial quire assemble.
 They sweetly sing, in doleful tunes he cries :
 Grievs are long lived, and sorrow seldom dies.

XX.

Why do I, dying, live, and see my life bereft me ?
 Why do I doubt to die, and see death only left me ?
 The enlargement of my better self by Nature's foe
 Confines my hapless life to never-dying woe.
 Immured in sorrow's hold, I only see the light
 Of all my joys wrapped up in horror's blackest night.
 Then like Meander swans before my death
 In fatal notes I'll sigh my latest breath.

XXI.

In depth of grief and sorrow great
 Oft have I myself bewailed
 Of that same love, that late had seat
 In my heart, but now is failed.
 And, Sorrow, thou hast done the worst
 That thou canst do to make me cursed.

XXII.

(The first part.)

All the day I waste in weeping,
 Grieved with my love's disdaining.
 All the night I lie complaining,
 Sighs and sobs me watchful keeping
 For thy loss, my love's bright jewel,
 Once too kind, but now too cruel.

XXIII.

(The second part.)

Why dost thou fly in such disdain ?
 Stay, or I die with endless pain.
 Pity my plaint !
 Alas, I faint.
 Unhappy me !
 Will't never be ?
 Then yet at last glance back thy eye
 And see thy wretched lover die.

XXIV.

Come, Sorrow, help me to lament,
 For plaining now must ease my heart.
 No pleasure can give me content,
 For all delights doth breed my smart.
 Only my love can yield relief,
 Whose absence causeth all my grief.

XXV.

(The first part.)

Cupid, in a bed of roses
 Sleeping, chanced to be stung
 Of a bee that lay among
 The flowers where he himself reposes.
 And thus to his mother, weeping,
 Told that he this wound did take
 Of a little wingèd snake,
 As he lay securely sleeping.

XXVI.

(The second part.)

Cytherea, smiling, said
 That if so great sorrow spring
 From a silly bee's weak sting,
 As should make thee thus dismayed,
 What anguish feel they, think'st thou, and what pain,
 Whom thy empoisoned arrows cause complain?

XXVII.

Her hair the net of golden wire,
 Wherein my heart, led by my wandering eyes,
 So fast entangled is, that in no wise
 It can nor will again retire,
 But rather will in that sweet bondage die
 Than break one hair to gain her liberty.

XXVIII.

(The first part.)

Fond Love is blind, blind therefore lovers be;
 But I more blind, who ne'er my love did see.
 Pygmalion loved an image, I a name,
 I laughed at him, but now deserve like blame.
 Thus foolishly I leap before I look,
 Seeing no bait, I swallowed have the hook.

XXIX.

(The second part.)

Ah, Cupid, grant that I may never see
 Her through mine ear that thus hath wounded me.
 If through mine eyes another wound she give,
 Cupid, alas, then I no longer live
 But die, poor wretch, shot through and through the liver
 With those sharp arrows she stole from thy quiver.

XXX.

She with a cruel frown
 Oppressed my trembling heart with deadly swoon;
 Yet pitying my pain,
 Restored with a kiss my life again.
 Thus let me daily be of life deprived,
 So I be daily thus again revived.

NOTES

VII.—line 7. *lively*—used in the sense of *living* or *alive*.

Line 8. *corse*—Mediaeval English had two forms of this word: (1) *corse* from the old French *cors*. (2) *corps* from the later French *corps* with the *p* of the Latin *corpus* restored. Until the sixteenth century the pronunciation of the two forms was apparently identical, and in the time of the English Madrigalists the *p* would not have been sounded as in the modern pronunciation of *corpse*.

X.—line 6. This line is a quotation from Marlowe's "Hero and Leander." Marlowe's poem was very popular at the time, and the line would have been quickly recognised. Shakespeare quoted the same line in "As you like it" (Act III. Sc. 5).

XIV.—line 6. This line may be compared with one in Weelkes's Oriana madrigal. Both Weelkes and Bateson followed the madrigalian convention in using two voice parts for the words *two by two*, and three for *three by three*.

XXV. and XXVI.—Mr. A. H. Bullen states that this poem is a translation from the Greek of one of the Anacreon odes.

XXVII.—line 2. *eyes*—The part-books read *eye*, but the plural is needed to rhyme with *wise*. (E.H.F.)

The last note in the Tenor part on p. 63, and the first note of the second bar of the second line in the Cantus part, p. 98, seem to have been misprinted in the original edition. Both in the British Museum copy and in that belonging to the Royal College of Music these two notes, as printed in the present edition, are neatly pasted on over the printer's first text; they are printed from the same fount of type used for the music of the part-books, and there can be little doubt that the correction was made in the printing house itself. The same is presumably true of the manuscript corrections footnoted on pp. 119 and 167. (E.H.F.: T.D.)

THE
SECOND SET
OF
MADRIGALES

to 3. 4. 5. and 6. Parts :
Apt. for Viols and Voyces.

NEWLY COMPOSED

by Thomas Bateson, Batcheler of
MUSICKE, Organist, and Master of
the Children of the Cathedrall Church
of the blessed TRINITIE, Dublin, in
the Realme of IRELAND.

LONDON :

Printed by *Thomas Snodham*, for *Matthew Lownes*
and *Iohn Browne*. 1618.

Cum Privilegio.

TO THE RIGHT HON^{orable},
ARTHVRE Lord CHICHESTER,
Baron of BELFAST, Lord high Treasurer of *Ireland*,
and one of his Majesties most Honorable Priuy Counsell,
of that KINGDOME.

Right Honorable:

Being to expose these my vnworthy Labours to publicke view, and vniuersall censure, I was imboldened in a double respect to become so humbly-ambitious, as to desire that they may take sanctuary vnder your Honors all-pleasing name and *safe* patronage; First, because they were solely intended for your Honors priuate recreation, after your tedious imployments in the affayres of the common-wealth, being then his Maiesties most worthy Deputy, and swaying the sword and scepter of authority amongst vs, in this kingdome of Ireland; And as your Honour hath beene pleased to vouchsafe vnto them your priuate applause, and thereby to occasion me for more variety to enlarge them to this numbr: So I am bolde to father them vpon your Honor, not doubting but as in your allowance of them, I made vse of your goodnesse; so in your protection of them, I may make vse of your greatnesse. Secondly, it is not the least of your Honors fauours conferred vpon me, to grace me with your Honourable seruice, and to call me to a more immediate dependency vpon your Lordship, and therefore to auoide the blacke note of ingratitude, I held it my duty there to lay downe my worke, where I owe my seruice, and to desire to be no longer knowne, then I may be knowne with that relation I haue to your Honour; that so I might leaue a perpetuall testimony vnto the world of your Honors fauours vnto mee; of my affectionate desire, in some weake measure, to expresse my thankfulness to your Honour. If I haue herein giuen content to these curious and hard-pleased times, the thanks belongs to your Honour, whose encouragements were my mo:ues with greedinesse to vndertake this taske, with constancy to goe through it, with resolution to publish it, to the censorious care of the world. If I haue come short of popular expectation, my hope is, that my mention of your Honorable name will procure pardon for a greater offence. And thus wishing vnto your Honor a continuall Harmony, composed of a comfortable delight of body, goods, and good name, with a daily increase of Honour, I humbly take leaue, crauing pardon for this boldnesse, and desiring alwaies to be accounted

Your Honours to be commanded

in the best of his seruices

THOMAS BATESON.

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Thomas Bateson's Second Set of Madrigals. (1618)

Edited by EDMUND H. FELLOWES.
Revised by Thurston Dart

Nº 1. LOVE IS THE FIRE.

Very moderate speed.

SOPRANO.
(CANTUS.)

Love is the fire that burns

ALTO.
(ALTUS.)

Love is the fire that burns me, that burns

TENOR.
(BASSUS.)

Love is the fire that burns

PIANOFORTE.
(For rehearsal only)

me, Love is the fire that

me, Love is the fire that burns me, the fire that

me, Love is the fire that burns me, the fire that

burns me, The smokes are thoughts con - fus - ed, the

burns me, The smokes are thoughts con - fus - ed, the

burns me, The smokes are thoughts con - fus - ed, the

smokes are thoughts con - fus - ed, Which dims my soul, my

smokes are thoughts con - fus - ed, Which dims my soul, my soul, which dims my

smokes are thoughts con - fus - ed, Which dims my soul, which dims my

soul, And hath my sense ab - us - ed. Though

soul, And hath my sense ab - us - ed. Though

soul, And hath my sense ab - us - ed.

fire to ash - es turn me, Yet

fire to ash - es turn me,

Though fire to ash - es

p

mf

doth the smoke more grieve

p

Yet doth the smoke more grieve me, more grieve

turn me, Yet doth the smoke more

p

me, That dims my mind, whose light should

me, That dims my mind, whose

grieve me,

still re - lieve me,
 light should still re - lieve me, that dims my mind, Whose light should
 That dims my mind, Whose light should still re -

whose light should still re - lieve me, whose light should still re -
 still re - lieve me, re - lieve me, whose light should still re -
 - lieve me, whose light should still re - lieve me, whose light should still re -

- lieve me, whose light should still re - lieve me. Though me.
 - lieve me, whose light should still re - lieve me. Though me.
 - lieve me, whose light should still re - lieve me. me.

NO 2. MY MISTRESS AFTER SERVICE DUE.

Moderate speed.

SOPRANO.
(CANTUS.)

ALTO.
(ALTUS.)

TENOR.
(BASSUS.)

PIANOFORTE.
(For rehearsal only)

p My mis-tress af - ter ser - vice due, de - mand - ed

p My mis-tress af - ter ser - vice due, de - mand - ed

p My mis-tress af - ter ser - vice due, de - mand - ed if in -

p

mf *p*

if in - deed my love were true, I said it was, Then she re -

mf *p*

if in-deed my love were — true, I said it was, Then she re -

mf *p*

- deed my love were tru were true, I said it was, Then she re -

mf *p*

- fied, that I must hate whom she de - - fied, And
 she de-fied, that I must hate whom she de - fied, And so my -
 - fied, that I must hate whom she de - - fied, And so my -

so my - self, and so my - self a - bove the rest, a - bove the

- self, and so my - self a - bove the rest, a - bove the

- self, and so my - self a - bove the rest, a - bove the

rest, Whom she, she swore, did most of all de - test, whom she, she swore, did
 rest, Whom she, she swore, did most of all de - test, whom she, she
 rest, Whom she, she swore, did most of

most of all de - test, whom she, she swore, did most of all de -
 swore, did most of all de - test, whom she, she swore, did most of all de -
 all de - test, whom she, she swore, did most of all de -

p
 - test, In sooth, said I, you see I hate my -
p
 - test, In sooth, said I, you see I hate my -
p
 - test, In sooth, said I, you see I hate my -

- self, you see I hate my - self, Who sets my

love on such a peev - ish elf, who sets my love on such a peev - ish

elf, who sets my love on such a peev - ish elf. In elf.

NO 3. ONE WOMAN SCARCE OF TWENTY.

Moderate speed.

mf

SOPRANO.
(CANTUS.)

One wo - man scarce of twen - ty, But hath of

mf

SOPRANO.
(ALTUS.)

One wo - man scarce of twen - ty, But

mf

TENOR.
(BASSUS.)

One wo-man scarce of twen -

PIANOFORTE.
(For rehearsal only.)

mf

tears great plen - ty, but hath of tears great plen - ty, Which

hath of tears great plen - ty, but hath of tears great plen - ty, Which

- ty, But hath of tears great plen - ty,

they pour out _____ like fount - ains, That run down from the

they pour out _____ like fount - ains,

Which they pour out like fount - ains, That run down

mount - ains, that run down from the mount -

That run down from the mount - ains, that run down from the

from the mount - ains, that run down from the mount - ains, that

- ains, that run down from the mount - ains, the mount -

mount - ains, that run down from the mount -

run down from the mount - ains, that run down from the mount -

p

- ains. Yet all is but be - guil - ing, Their tears

p

- ains. Yet all is but be - guil - ing,

p

- ains. Yet all is but be - guil - ing, Their

mf

— and eke their smil ing, their

mf

Their tears — and eke their smil ing, their tears

mf

tears and eke their smil ing, their

dim.

tears and eke their smil ing. I'll

dim.

— and eke their smil ing. I'll there-fore

dim.

tears and eke their smil ing.

there-fore nev - er trust them, I'll there-fore nev - er trust them, Since

nev - er trust them, I'll there-fore nev - er trust them, Since

f I'll there-fore nev - er trust them, Since

na - ture hath so cursed them, since na - ture hath so cursed them, so

na - ture hath so cursed them, since na - ture hath, so

na - ture hath so cursed them, since na - ture hath so cursed them, so

p cursed them, That they can weep in smil

p cursed them, That they can weep in smil

p cursed them, That they can weep in smil

- ing, Poor fools there - by be - guil - ing, poor fools there -

- ing, Poor fools there-by be - guil - ing, poor

- ing, Poor fools there-by be - guil - ing, poor

mf

- by be - guil - ing, poor foolsthere-by be - guil -

foolsthere-by be - guil - ing, poor foolsthere-by be - guil -

foolsthere-by be - guil - ing, poor foolsthere-by be - guil -

f

- ing, poor foolsthere-by be - guil - ing. 1. I'll - ing. 2. - ing.

- ing, poor foolsthere-by be - guil - ing, be - guil - ing. I'll there-fore - ing.

- ing, poor foolsthere-by be - guil - ing. - ing.

NO 4. IF I SEEK TO ENJOY.

Moderate speed.

SOPRANO. (CANTUS.) *mf* If I seek to en-joy, if I seek to en-joy the

SOPRANO. (ALTUS.) *mf* If I seek to en-joy, if I seek to en-joy the fruits of my

TENOR. (BASSUS.) *mf* If I seek, ——— if I seek to en-joy, the

PIANOFORTE. (For rehearsal only.) *mf*

p fruits of my- pain, She care-less de-nies me, she care-less de-

p pain of my pain, She care-less de-nies me, she care-less de-nies me —

p fruits of my pain, She care-less de-nies me, she

p

-nies me with end-less dis - dain, Yet so much I love her that no-thing can

— with end-less dis - - dain, Yet so much I love her that no-thing can

care-less de-nies me with end-less dis - dain, Yet so much I love her that

ei - ther re-move me or move her. A -

ei - ther re-move me or move her. A - - las,

no-thing can ei - ther re - move me or move her. A - -

- - las, why con - tend I? why strive I in

— why con - tend I? why strive I in vain, why strive —

- las, why con-tend I? why strive I

vain, in vain, the wa - ter to min - gle with oil that is
 I in vain, the wa - ter to min - gle with
 in vain, the

air and loves to be sin - gle, and loves to be sin - gle, and
 oil that is air and loves to be sin - gle, and loves to be sin - gle, and
 wa - ter to min - gle with oil that is air and loves to be sin - gle, and

loves to be sin - gle, and loves to be sin - gle?
 loves to be sin - gle, and loves to be sin - gle? 'Tis not love
 loves to be sin - gle, and loves to be sin - gle? 'Tis not

'Tis not love but Fate whose doom I
but Fate whose doom I a
love but Fate whose doom

a - bid. You powers and you pla - nets, you
a - bid. You powers and you
I a - bid. You powers and you pla - nets

powers and you pla - nets which des - ti - nies guide,
pla - nets which des - ti - nies guide,
which des - ti - nies guide,

p Change your op - po - si - ti -

p Change your op - po - si - ti -

p Change your op - po - si - ti -

mf - on, change your op - po - si - ti -

mf - on, change your op - po - si - ti -

mf - on, change your op - po - si - ti -

- on, It fits heav'n - ly pow -

- on, It fits heav'n - ly pow - ers to be

- on, It fits heav'n - ly pow - ers to be

- ers to be mild of con-di-ti-on,
mild of con-di-ti-on, to be mild of con-di-ti-on,
mild of con-di-ti-on, of con-di-ti-on, to be

to be mild of con-di-ti-on, con-di-ti-on, con-on,
of con-di-ti-on, to be mild of con-mild of con-di-ti-on, to be mild of con-di-ti-on, con-

1. -di-ti-on, to be mild of con-di-ti-on. - on.
2. -di-ti-on, to be mild of con-di-ti-on. - on.
-di-ti-on, con-di-ti-on. - on.

NO 5. PLEASURE IS A WANTON THING.

In quick time.

SOPRANO.
(CANTUS.)

SOPRANO.
(ALTUS.)

TENOR.
(BASSUS.)

PIANOFORTE.
(For rehearsal only).

mf

Plea - sure, plea - sure, plea - sure, plea - sure,

Plea - sure, plea - sure, plea - sure, plea - sure,

Plea - sure, plea - sure, plea - sure, plea - sure,

mf

(o. = o)

plea - sure is a wan - ton thing when old

plea - sure is a wan - ton thing when old

plea - sure is a wan - ton thing when

*all triple-time sections in black notation

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S. & B. 2374.

(o = o.)

— and young do dance and spring, do dance and

— and young do dance and spring, do dance and

old and young do dance and spring, do dance and

spring, Plea - sure, plea - sure, plea - sure, plea - sure

spring, Plea - sure, plea - sure, plea - sure, plea - sure

spring, Plea - sure, plea - sure, plea - sure, plea - sure

is a wan - ton thing, when old

is a wan - ton thing, when old

is a wan - ton thing, when old

* The original text is here correctly transcribed; E in the Bassus may be a misprint for G.

and young, when old and

and young, when old and

and young, when old and young, and

(o = o.)

young do dance and spring, do dance and

young do dance and spring, do dance and

young do dance and spring, do dance and

p (o = o.)

spring, Plea - sure, plea - sure, plea -

p

spring, Plea - sure, plea - sure, plea - sure it

p

spring, Plea - sure, plea - sure, plea -

- sure it is that most de - sire, And yet
is that most de - sire, de - sire, And
- sure it is that most de - sire, And

'tis but a fool's hire, 'tis but a fool's hire, a fool's hire,
yet 'tis but a fool's hire, 'tis but a fool's hire, 'tis -
yet 'tis but a fool's hire, 'tis but a fool's hire, 'tis -

f 'tis but a fool's hire, a fool's hire. *1.* *p* Plea - hire. *2.*
- but a fool's hire, a fool's hire. *p* hire. Plea - sure it hire.
- but a fool's hire, a fool's hire. *p* hire. Plea - hire.

NO. 6. SWEET, THOSE TRAMMELS OF YOUR HAIR.

Smoothly, and very moderate speed.

SOPRANO.
(CANTUS.)

p Sweet, those tram-mels of your hair *mf* Gold - en locks more

ALTO.
(ALTUS.)

p Sweet, those tram - mels of your hair *mf* Gold - en locks more

TENOR.
(BASSUS.)

p Sweet, those tram-mels of your hair *mf* Gold - en locks more

PIANOFORTE.
(For rehearsal only.)

p *mf*

f tru - ly are, My thoughts lock - ing to your beau -

f tru - ly are, My thoughts lock - ing to your beau -

f tru - ly are, My thoughts lock - ing to your beau - ty.

f

- ty, *p* Thus you do, thus you do, thus you
 - ty, *p* Thus you do, thus you do,
 Thus you do, thus you do, thus you do, thus you
p

do my cap - tive mind From my
 my cap - tive mind From my dy - ing bo - dy
 do my cap - tive mind From my dy - ing
p

dy - ing bo - dy bind
 bind, from my dy - ing bo - dy
 bo - dy bind *cresc.* On - ly to
cresc.

cresc. *mf*

On - ly to you, on - ly to you, on - ly to

bind on - ly to you, *cresc.* *mf*

you, on - ly to you, on - ly to you

cresc. *mf*

you to do du - - - ty.

mf on - ly to you to do du - - - ty.

to do du - - - ty.

p O my dear, let it go free, Or my

p O my dear, let it go free, Or my

p O my dear, let it go free, go free, Or my bo-dy

p

bo - dy take to thee, or my bo - dy take to thee, take to
 bo - dy take to thee, or my bo - dy take to thee, take to thee,
 take to thee, take to thee, or my bo - dy take to

thee, take to thee, So your
 or my bo - dy take to thee, So your cap - tive you shall—
 thee, to thee, So your cap - tive you shall

cap - tive you shall cher - ish, For if part - ed
 cher - ish, you shall cher - ish, For if part - ed
 cher - ish, you shall cher - ish, For if part - ed

thus they lie, Or my thoughts or I must die, or my thoughts or I—

thus they lie, Or my thoughts or I must die,

thus they lie, they lie, Or my thoughts or I must

— must die, or my thoughts or I must— die, or my thoughts or I must—

or my thoughts or I must die, must die, or my thoughts or I must

die, must die, or my thoughts or I must die,

die, must— die, 'Twill grieve thee, 'twill grieve— thee, 'twill grieve

die, must— die, 'Twill grieve thee, 'twill grieve— thee, 'twill

or my thoughts or I must die, 'Twill grieve thee,—

* E in the Cantus is misprinted as a minim, and C in the Altus as a crotchet in the original edition: both have been corrected in an early hand

dim. *p*
 thee, twill grieve thee, if ei - ther per - - -
dim. *p*
 grieve thee, grieve thee, if ei - ther per - - -
dim. *p*
 - twill grieve - - - thee, - - -
dim. *p*

- - - ish, if ei - ther per - - -
 - - - ish, if ei - ther per - - -
 if ei - ther per - - - - - ish, if ei - ther
 - - - - -

- - - - - ish.
 - - - - - ish, if ei - ther per - - - ish.
 per - - - - - ish, per - - - - - ish.
 - - - - -

NO. 7. LIVE NOT, POOR BLOOM.

With movement.

SOPRANO.
(CANTUS.)

ALTO.
(ALTUS.)

ALTO or
TENOR.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE
(For rehearsal only.)

pe - - - rish, Whose Spring fros - ty

bloom, but pe - rish, Whose Spring fros - ty

bloom, but - - - pe - rish, Whose Spring fros - ty

bloom, but pe - rish, Whose Spring fros - ty

* It is suggested that the first seven bars of the Tenor part be sung by Alto voices

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S. & B. 2374 - 7.

Win - ter blast - eth, O - ther buds fresh Mays do

Win - ter blast - eth, O - ther buds fresh Mays do che -

Win - ter blast - eth, O - ther buds fresh Mays do

Win - ter blast - eth, O - ther buds fresh Mays do

che - rish, Hy - ems o'er thee his snow cast -

che - rish, Hy - ems o'er thee his snow cast -

che - rish, Hy - ems o'er thee his snow cast -

che - rish, Hy - ems o'er thee his snow cast -

- eth, And in with - ered arms thee grasp -

- eth, And in with - ered arms thee grasp - eth,

- eth, And in with - ered arms thee grasp - eth,

- eth, And in with - ered arms thee grasp - eth,

eth, and in with - ered arms thee grasp - eth.
grasp - eth, and in with - ered arms thee grasp - eth.
and in with - ered arms thee grasp - eth.
arms thee grasp - eth, thee grasp - - - eth.

[illegible]

rants, no-thing worse you can, no-thing
 rants, no-thing worse you can, nothing worse you
 rants, no-thing worse you can, no thing worse you
 rants, no-thing worse you can, no thing worse you

worse you can, Now my live-ly bo - dy's
can, you can, Now my live-ly bo - dy's yok - ed, is
can, you can, Now my live-ly bo - dy's yok - ed, is
can, you can, Now my live-ly bo - dy's yok - ed, my live - ly bo - dy's

pp
yok - ed to the dead *corpse of a
pp
yok - ed to the dead *corpse of a
pp
yok - ed to the dead *corpse of a
pp
yok - ed to the dead *corpse of a

man.
man. *cresc.* Thus with loath - ed bur - den chok -
man. *cresc.* Thus with loath - ed bur - den chok -
man. *cresc.* Thus with loath - ed bur - den chok -
man, of a man.

* should be pronounced *corse*

Thus with loath - ed bur - den

- ed, thus with loath - ed bur - den chok -

- ed, thus with loath - ed bur - den

Thus with loath - ed bur - den

chok - ed, Ling - ering death

chok - ed, Ling - ering

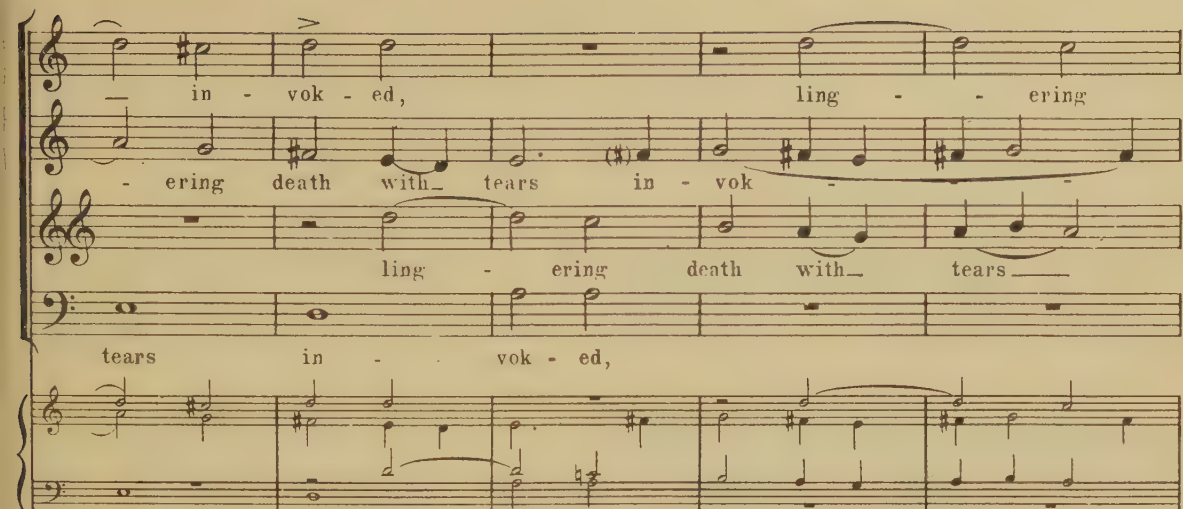
chok - ed, Ling - ering

chok - ed, Ling - ering

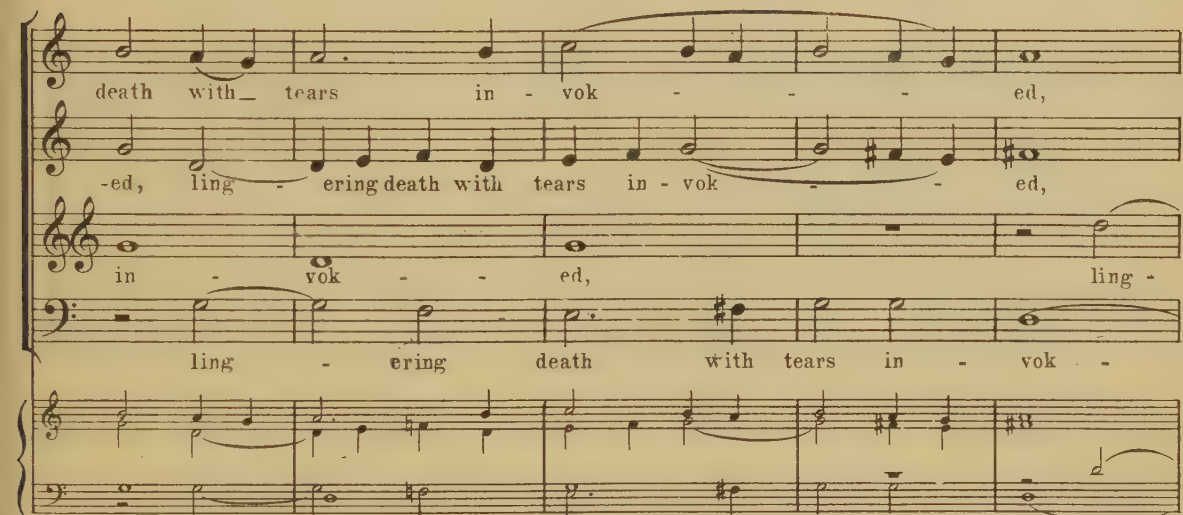
Ling - ering death with tears

with tears in - vok ed, ling -

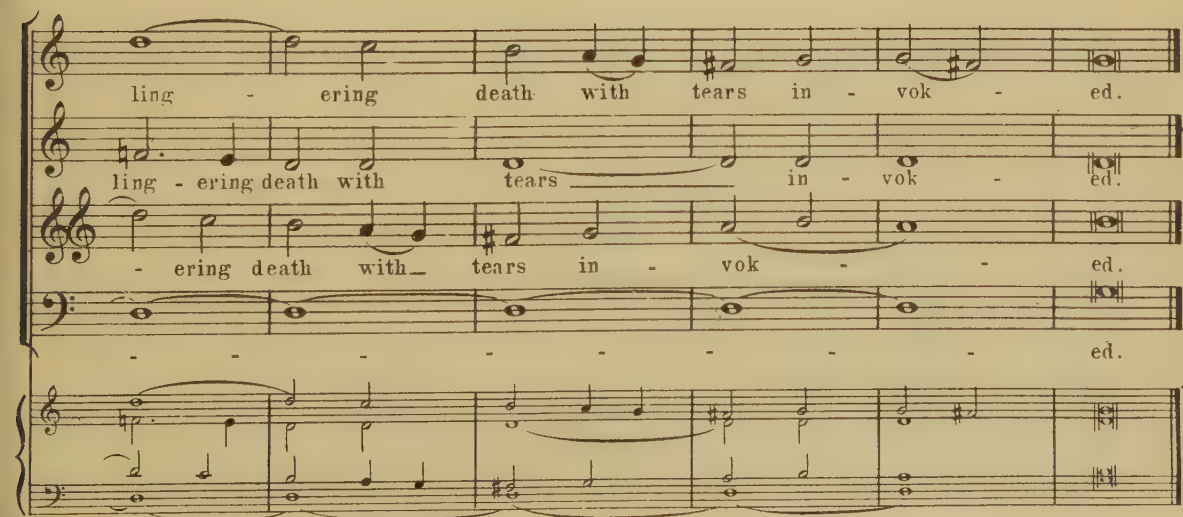
death with tears in - vok ed, Ling - ering death with



in - vok - ed, ling - ering
 - ering death with tears in - vok
 ling - ering death with tears
 tears in - vok - ed,



death with tears in - vok - ed,
 - ed, ling - ering death with tears in - vok - ed,
 in - vok - ed, ling -
 ling - ering death with tears in - vok -
 ling - ering death with tears in - vok - ed.



ling - ering death with tears in - vok - ed.
 ling - ering death with tears in - vok - ed.
 - ering death with tears in - vok - ed.
 - - - - - ed.
 ling - ering death with tears in - vok - ed.

Nº 8. THE NIGHTINGALE IN SILENT NIGHT.

In quick time.

SOPRANO.
(CANTUS.)

SOPRANO.
(ALTUS.)

ALTO.
(TENOR.)

TENOR.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

mf

The night-in - gale in si - lent night

mf

The night-in - gale in si - lent night Doth sing as

mf

The night-in - gale in si - lent night Doth

mf

The night-in - gale in si - lent night

mf

Doth sing as well as in the light, doth sing as well as

well as in the light, doth sing as well as in the light,

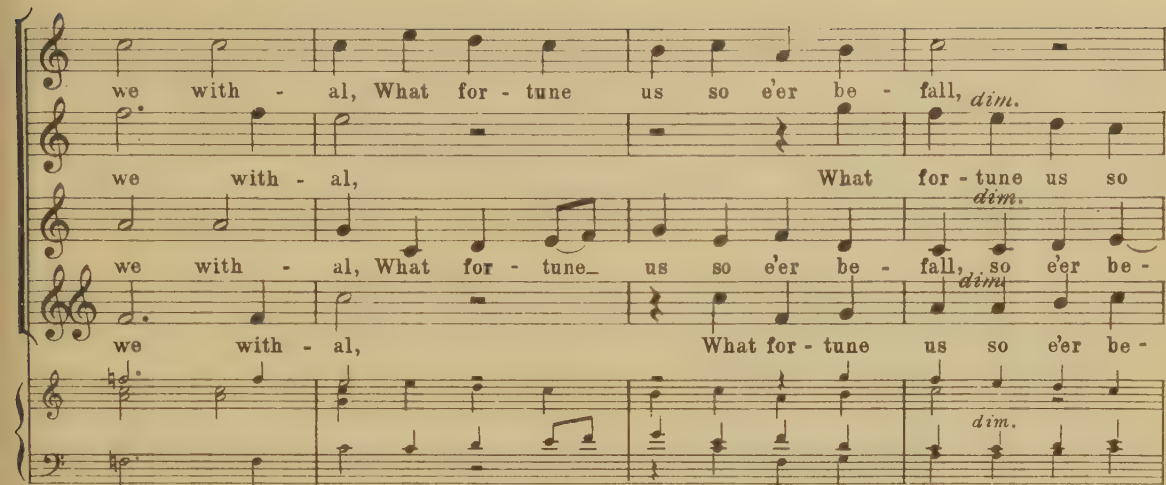
sing as well as in the light, as well as in the light, doth sing as

Doth sing as well as in the light, the light,

keep, She
 keep, She doth such night - ly son - nets
 keep, She doth such night - ly son - nets
 keep, She

doth such night - ly son - nets keep. Hey ho,
 keep such night - ly son - nets keep. Hey
 keep such night - ly son - nets keep.
 keep such night - ly son - nets keep.

hey ho, hey ho, Sing
 hey ho, hey ho, Sing
 Hey ho, hey ho, Sing
 Hey ho, hey ho, sing



we with - al, What for - tune us so e'er be - fall, *dim.*
 we with - al, What for - tune us so *dim.*
 we with - al, What for - tune us so e'er be - fall, *dim.* so e'er be -
 we with - al, What for - tune us so e'er be - *dim.*



p what for - tune us so e'er be - fall, *f* be fall, what for - tune
 e'er be - fall, *p* what for - tune us so
 fall, what for - tune us so e'er be - fall, *f*
 - fall, so e'er be - fall, what for -
p *f*



1. *mf* us so e'er be - fall, us be - fall. Hey ho, *p* - fall.
 e'er be - fall, be - fall us be - fall. Hey - fall.
 to us be - fall. - fall.
 - tune us so e'er be - fall. - fall.
mf *p*

Nº 9. O WHAT IS SHE?

(The First Part.)

Moderate speed.

SOPRANO. (CANTUS.) *mf* O what is she? what is she? O

SOPRANO. (ALTUS.) *mf* O what is she? what is she?

ALTO. (TENOR.) *mf* O what is she? what is she?

BASS. (BASSUS.) *mf* O what is

PIANOFORTE.
(For rehearsal only.) *mf*

f what is she? O what is she, whose looks like

f O what is she whose looks like light -

f what is she? O what is she whose looks like

she? what is she? what is she whose looks like light -

light-nings pierce thus sud-den - ly my breast, thus sud-den -

- nings pierce thus sud-den - ly my breast, thus sud-den - ly my

light-nings pierce thus sud-den - ly my breast, thus

- nings pierce thus sud-den - ly my breast, thus

- ly my breast, scorch - ing no skin, scorch - ing no

breast, scorch - ing no skin, scorch - ing no

sud-den - ly my breast, scorch-ing no skin, scorch - ing no

sud-den - ly my breast, scorch - ing no

skin? Yet O, yet O, yet O, yet O my

skin? Yet O, Yet O, my

skin? Yet O, yet O, yet O my heart burns

skin? Yet O, yet O, yet O my heart

cresc.

heart burns with a fire fierce, The flames as - cend - ing, the
 heart burns with a fire fierce, The flames as -
 with a fire fierce, The flames as -
 burns with a fire fierce, The flames as - cend - ing,

flames as - cend - ing, the flames as - cend - ing in my
 - cend - ing, as - cend - ing, the flames as - cend -
 - cend - ing, as - cend - ing, the flames as - cend - ing
 the flames as - cend - ing, as - cend - ing, the flames as - cend -

face are seen, in my face are seen, are seen, Yet
 - ing in my face are seen, are seen, Yet
 in my face are seen, in my face are seen, Yet
 - ing in my face are seen, in my face are seen, Yet

cour - age, man, yet. cour - age, man, Her speak - ing eye doth

cour - age, man, yet cour - age, man, Her speak - ing eye doth

cour - age, man, yet cour - age, man, Her speak - ing eye doth

cour - age, man, yet cour - age, man, Her speak - ing eye doth

show some fire re-mains from whence those light-nings flew. some fire re-mains from

show some fire re-mains from whence those light-nings flew, those

show some fire re - mains, some fire re - mains, some fire re-mains from

show some fire re - mains, some

whence those light - nings flew, some fire re-mains from whence those light-nings flew.

light - nings flew, some fire re-mains from whence those light-nings flew.

whence those light-nings flew, some fire re - mains from whence those light-nings flew.

fire re-mains from whence those light - nings flew.

No 10. SEE, FORTH HER EYES.

(The Second Part.)

Moderate speed.

SOPRANO.
(CANTUS.)

ALTO.
(ALTUS.)

* **ALTO or TENOR.**
(TENOR.)

BASS or TENOR.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

See, see, see, see, see, forth her eyes her

See, see, see, see, see, see, see, see, see,

See, see, see, see, forth her

See, see, see, see, forth her

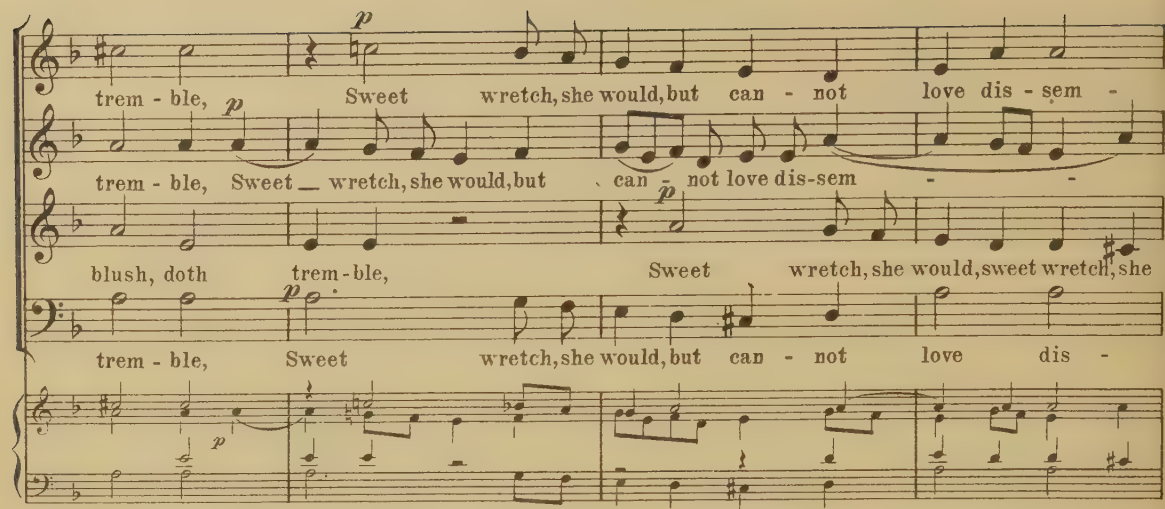
start - led spi - rit peeps, her start - led spi - rit

— forth her eyes her start - led spi - rit peeps, Which

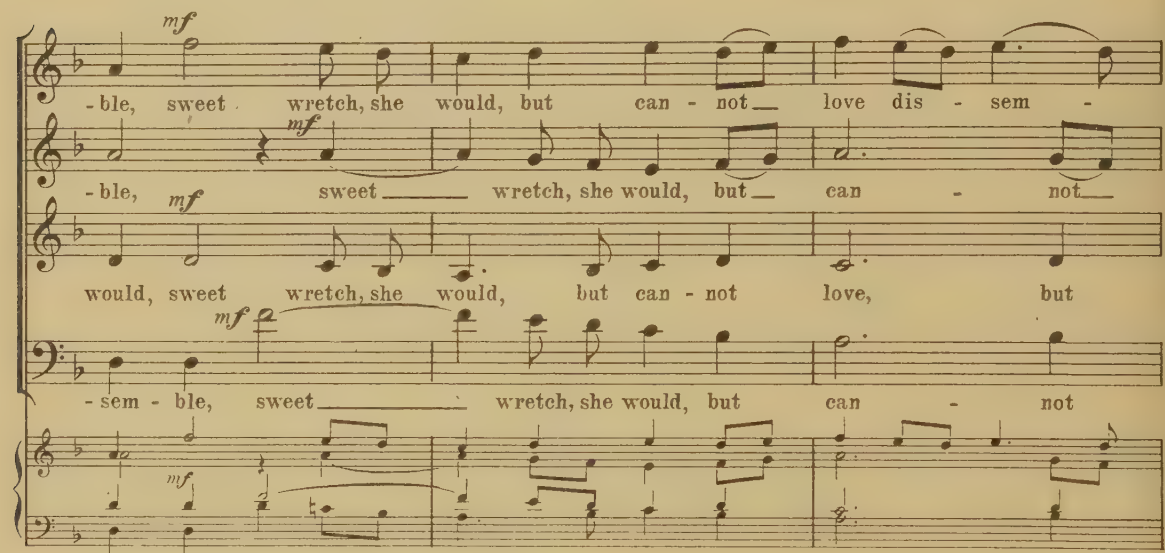
eyes her start - led spi - rit peeps, Which now she

eyes her start - led spi - rit peeps, Which now she

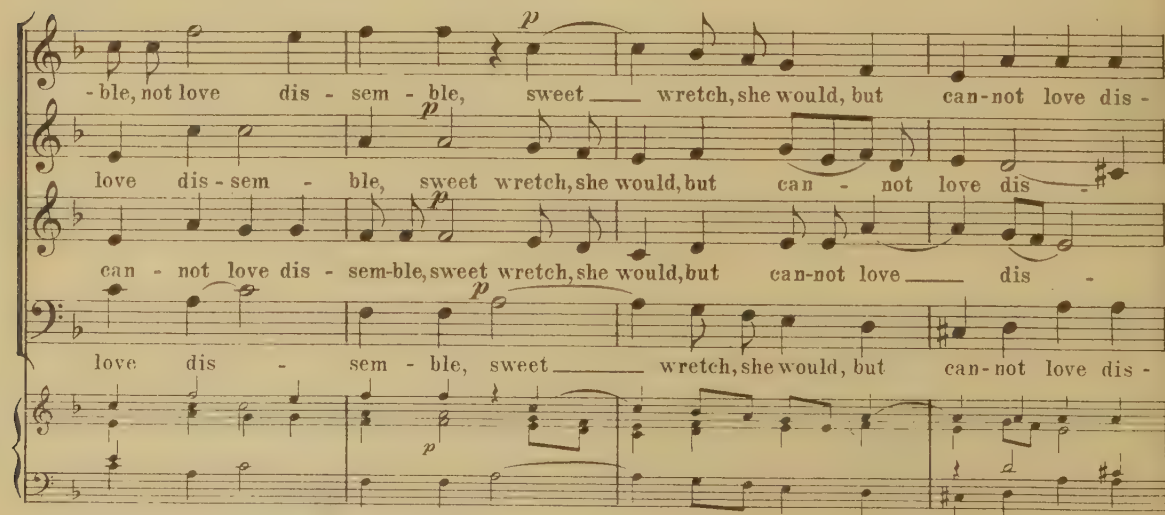
* This part comes within the range of female voices if for the one low note the octave is substituted



First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "trem - ble, Sweet wretch, she would, but can - not love dis - sem -". The piano part includes the lyrics: "trem - ble, Sweet wretch, she would, but can not love dis - sem". The system concludes with the lyrics: "blush, doth trem - ble, Sweet wretch, she would, sweet wretch, she".



Second system of the musical score. The lyrics continue: "- ble, sweet wretch, she would, but can - not love dis - sem -". The piano accompaniment includes the lyrics: "- ble, sweet wretch, she would, but can - not love, but". The system ends with the lyrics: "- sem - ble, sweet wretch, she would, but can - not".



Third system of the musical score. The lyrics continue: "- ble, not love dis - sem - ble, sweet wretch, she would, but can - not love dis -". The piano accompaniment includes the lyrics: "love dis - sem - ble, sweet wretch, she would, but can - not love dis -". The system concludes with the lyrics: "can - not love dis - sem - ble, sweet wretch, she would, but can - not love dis -".

- sem - ble. Hap - py e - vent, hap - py e - vent, hap - py e - vent,
 - sem - ble. Hap - py e - vent, hap - py e - vent, hap - py e - vent,
 - sem - ble. Hap - py e - vent, hap - py e - vent,
 - sem - ble. Hap - py e - vent,

p What's ling - ering is but slight, what's ling -
p What's ling - ering is but slight, what's
p What's ling - ering is but slight,
p What's ling - ering is but slight,

is but slight, is but
 - ering is but slight, is but
 ling - ering is but slight, is but
 is but slight, is but

*misprinted  in Cantus only

slight, Who ev - er loved that loved not at first sight, at first

mf

at first sight? who ev - er loved that loved not at first sight, at first

f

sight? at first sight? sight? who ev - er loved that loved not at first sight? that loved not at first sight? sight? who ev - er loved that loved not at first sight?

NO 11. WHEN TO THE GLOOMY WOODS.

Rather slow.

p

SOPRANO.
(CANTUS.)

ALTO.
(ALTUS.)

TENOR.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

When to the gloom-y woods, When to the

When to the gloomy woods, to the

When to the gloomy woods, When

When to the gloomy

p

bar - ren plain, when to the bar - ren

gloom - y woods, When to the bar - ren plain, to the bar - ren

to the bar - ren plain, when to the bar - ren

woods, When to the bar - ren plain,

plain, When to the ston - y rocks and sul - len
 plain, When to the ston - y rocks and sul -
 plain, When to the ston - y rocks and sul - len,
 When to the ston - y rocks and sul - len

floods I wail - ing of - ten go, I wail - - ing
 - len floods I wail - ing of - ten go, I
 sul - len floods I wail - ing of - - - ten
 floods I wail - ing of - ten

of - ten go, and of my love com -
 wail - - ing of - ten go, and of my love
 go, I wail - - ing of - - - ten
 go, and of my love com - plain,

mf

-plain, How sense - less then, think I, how sense - less then,

com - plain, How sense - less then,

go, of - ten go, How sense - less then,

How sense - less then, think I,

mf

think I, how sense - less then, think I by love I

think I, how sense - less then, think I, by love I

think I, how sense - less then, think I, by love I —

how sense - less then, think I, by love I

p

grow To sense-less things that tell my woe, to sense-less

p

grow To sense-less things that tell my woe, to

grow To sense-less things that tell my woe,

grow To sense-less things that tell my

p

things that tell my woe, that tell my woe.

sense-less things that tell my woe, that tell my woe.

to sense-less things that tell my woe, that tell my woe.

woe that tell my woe.

f Yet these my pierc - ing moans, yet these my

f Yet these my pierc - ing moans, my pierc - ing

f Yet these my pierc - ing moans, my pierc - ing

f Yet these my pierc - ing

pierc - ing moans, my pierc - ing

moans, yet these my pierc - ing moans, my pierc - ing

moans, my pierc - ing moans, my pierc - ing

moans, my pierc - ing

mf

moans have touch-ed oft so nigh, have touch-ed oft so nigh, oft so nigh, oft

mf

moans have touch-ed oft so nigh, have touch-ed oft so nigh, oft

mf

moans have touch-ed oft so nigh, oft so nigh, oft so nigh,

mf

moans have touch-ed oft so nigh, have touch-ed oft so nigh, oft so nigh,

mf

p

so nigh, oft so nigh, That they to me re - ply,

p

so nigh, oft so nigh, That they to me re -

p

oft so nigh, oft so nigh, That they to me re - ply, to me re -

p

oft so nigh, oft so nigh, That they to me re - ply, to

p

that they to me re - ply, re - ply, re - ply, re - ply, re - ply,

-ply, re - ply, re - ply, re - ply, re - ply, re - ply, But cru -

-ply, to me re - ply, But cru -

me re - ply, re - ply, But

f

But cru - el, cru - el she,
 - el, cru - el, cru - el she, More
 - el she, but cru - el she, More sense - less
 cru - el, cru - el, cru - el she, More

More sense - less than hard stones, Quite sense - less of my
 sense - less than hard stones,
 than hard stones than hard stones,
 sense - less than hard stones, Quite sense - less of my

pains, No an - swer gives, no an - swer
 Quite sense - less of my pains, No an - swer
 Quite sense - less of my pains, No an - swer
 pains, No an - swer gives, no an - swer

gives, *p* un - mov - ed still re -

gives, *p* un - mov - ed still re -

gives, *p* un - mov - ed still re -

gives, *p* un - mov - ed still re -

- mains, *f* un - mov - ed still re -

- mains, *f* un - mov - ed still re -

- mains, *f* un - mov - ed still re -

- mains, *f* un - mov - ed still re -

- mains, *p* un - mov - ed still re - mains.

- mains, *p* un - mov - ed still re - mains.

- mains, *p* un - mov - ed still re - mains.

- mains, *p* un - mov - ed still re - mains.

No 12. IF FLOODS OF TEARS.

Two quick beats in a bar. p

SOPRANO.
(CANTUS.)

ALTO VIOL.
(ALTUS.)

TENOR VIOL.
(TENOR.)

BASS VIOL.
(BASSUS.)

KEYBOARD
(For use when strings
are not available)

If floods of tears

could cleanse my fol - lies past,

The three lower parts are without words in the original edition; they were intended to be performed on Viols as an accompaniment to the Cantus. The keyboard part printed has no place in the original edition, but is a literal transcription of the score.

Or smokes of sighs might sa - cri - fice for

This system contains the first four staves of music. The vocal line (top staff) begins with a whole rest followed by a half note G4, then a half note F#4, and continues with eighth and quarter notes. The piano accompaniment (bottom two staves) features a steady eighth-note bass line and chords in the right hand.

sin, *mf* If groan - ing cries might salve my

This system contains the next four staves. The vocal line has a half note G4, a half note F#4, and then eighth notes. The piano accompaniment continues with similar rhythmic patterns. Dynamic markings *mf* are present above the vocal staff and below the piano staff.

faults at last, Or end - less

This system contains the final four staves. The vocal line includes a half note G4, a half note F#4, and then eighth notes. The piano accompaniment features a half note G4 and a half note F#4. Dynamic markings *mf* and *sf* are present. A star symbol is placed above a note in the vocal staff.

*possibly a misprint for G

moan for er - ror par - don win. *p*

This system contains the first four measures of the piece. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature has one sharp (F#). The vocal line begins with a half note 'moan', followed by quarter notes 'for', 'er', 'ror', 'par', 'don', and a half note 'win.' with a fermata. The piano accompaniment consists of eighth and quarter notes. The bass line has whole notes. A piano dynamic marking (*p*) appears at the end of the system.

p
Then would I cry, weep,

This system contains measures 5 through 8. The vocal line starts with a repeat sign, followed by a half note rest, then quarter notes 'Then', 'would', 'I', 'cry,', and a half note 'weep,' with a fermata. The piano accompaniment continues with eighth and quarter notes. The bass line has whole notes. A piano dynamic marking (*p*) is placed above the first measure of this system.

sigh — and ev - er moan, mine

This system contains measures 9 through 12. The vocal line begins with a half note 'sigh' followed by a long horizontal line, then quarter notes 'and', 'ev', a half note 'er', and a half note 'moan,' with a fermata. The final measure has a half note 'mine'. The piano accompaniment and bass line continue their patterns. A piano dynamic marking (*p*) is present at the end of the system.

er - rors, faults, sins, fol -

- lies past and gone, fol - lies past

and gone. 1. gone. 2. gone.

Here endeth the Songs of foure Parts.

S. & B. 2374-12.

NO. 13. HAVE I FOUND HER?

Very moderate speed.

SOPRANO.
(CANTUS.)

SOPRANO.
(ALTUS.)

TENOR or ALTO.
(QUINTUS.)

BASS or TENOR.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

Have I found her? have I found her? O rich

Have I found her? have I found her? O rich

Have I found her?

Have I found her? O rich

Have I found her?

find - ing! have I found her? have I found her? O rich

find - ing! have I found her? have I found her? O rich

have I found her? have I found her? O rich

find - ing! have I found her? O rich

have I found her? O rich

find - ing! God - dess - like for to be - hold, god -

find - ing! God - dess - like for to be - hold, for -

find - ing! God - - dess - like for to be -

find - ing! God - dess - like for to be - hold, _____

find - ing! God - dess -

- dess-like for to be - hold, *p* Her fair tress - es

to be - hold, *p* Her fair tress - es, her fair tress - es

- hold, god - dess-like for to be - hold, *p* Her fair tress -

_____ for to be - hold, _____ Her fair

-like for to be - hold, for to be - hold, *p* Her fair tress - es

seem - ly bind - ing, In a chain . of

seem - ly bind - - - ing, In a

- - es seem - ly bind - - - ing,

tress - es seem - ly bind - ing, In a

seem - ly bind - ing,

pearl and gold, and gold, *cresc.* in a chain of pearl and

chain of_ pearl and gold, *cresc.* in a chain of pearl, in a

In a chain of pearl and gold, *mf cresc.*

chain of pearl and gold, *cresc.* in a

In a chain of pearl and gold, in a chain of

gold, in a chain of pearl and gold, in a
 chain of pearl and gold, in a chain of pearl and gold,
 in a chain of pearl and gold, in a chain of pearl and
 chain of pearl and gold, of pearl and gold, in a
 pearl and gold, in a chain

chain of pearl and gold, and gold.
 in a chain of pearl and gold, of pearl and gold.
 gold, in a chain of pearl and gold.
 chain of pearl, of pearl and gold.
 of pearl and gold, of pearl and gold.

*see note on p. xii

Chain me, chain me, chain me, chain me, O most fair, Chain me to thee

Chain me, chain me, chain me, O most fair,

Chain me, chain me, chain me, O most fair, O most

Chain me, chain me, chain me, O most fair, Chain me

p *cresc.* *mf* *p*

p *cresc.* *mf* *p*

p *cresc.* *mf* *p*

p *cresc.* *mf* *p*

with that hair, chain me to thee with that

Chain me to thee with that hair,

fair, Chain me to thee, chain me to thee, chain me to thee,

Chain me to thee with that hair, chain me to thee with that hair, chain me

to thee with that hair, chain me to thee with that

p *f* *f*

NO 14. DOWN THE HILLS CORINNA TRIPS.

In quick time.

SOPRANO. (CANTUS)
Down the hills Co - rin - na trips, Co - rin - na

SOPRANO. (ALTUS)
Down the hills Co - rin - na trips, Co - rin - na trips, Co - rin - na trips, Co -

ALTO. (QUINTUS)
Down the hills Co - rin - na trips, Co - rin - na trips,

TENOR. (TENOR)
Down the hills Co - rin - na trips, Co - rin - na trips, Co -

BASS. (BASSUS)
Down the hills Co - rin - na trips, Co - rin -

PIANOFORTE.
(For rehearsal only.)

trips, Co - rin - na trips, Fetch - ing ma - ny wan - ton

- rin - na trips, Co - rin - na trips, Fetch - ing ma - ny wan - ton

Co - rin - na trips, Fetch - ing ma - ny wan - ton skips,

- rin - na trips, Fetch - ing ma - ny wan - ton skips,

- na trips, Fetch - ing ma - ny wan - ton skips,

skips, To the groves she doth go, she doth go, she doth

skips, To the groves she doth go, she doth go, she doth

To the groves she doth go, she doth go, she doth go,

To the groves she doth go, she doth go, she doth go,

To the groves she doth go, she doth go,

go, Where thou - sand birds in a row sit - ting

go, Where thou - sand birds in a row sit - ting all —

Where thou - sand birds in a row sit - ting

Where thou - sand birds in a row sit - ting all —

Where thou - sand birds in a row sit - ting

(o = o.)

all up - on a tree, a tree, Came
 up - on a tree, Came
 all up - on a tree, Came
 up - on a tree, up - on a tree,
 all up - on a tree, a tree,

p

and three by three,
 two by two,
 two by two, and three by three, and three by
 and three by three, and three by
 and three by

(o = o)

and three by three, Co - rin - na co-vet-ing to see, to
 and three by three, Co - rin - na
 three, and ^{*} three by three, Co - rin - na
 three,
 three,

see, Co - rin - na co-vet-ing to see, to
 co-vet-ing to see, to see, Co - rin - na
 co-vet-ing to see, to see, Co - rin - na co-vet-ing to see, to see,
 Co - rin - na co - vet - ing to see, to see, to
 Co - rin - na co-vet-ing to see, to see,

* 'then' in original

see, Co - rin - na co - vet - ing to see,

co - vet - ing to see, to see, Co - rin - na co - vet - ing to see, to

Co - rin - na

see, to see, Co - rin - na co - vet - ing to see, to

Co - rin - na co - vet - ing to see, to see, Co - rin - na

The first system of the musical score consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is for piano accompaniment. The key signature has one sharp (F#). The lyrics are: 'see, Co - rin - na co - vet - ing to see, co - vet - ing to see, to see, Co - rin - na co - vet - ing to see, to Co - rin - na see, to see, Co - rin - na co - vet - ing to see, to Co - rin - na co - vet - ing to see, to see, Co - rin - na'.

Co - rin - na co - vet - ing to see,

see, to see, Co - rin - na co - vet - ing to see, to see,

co - vet - ing to see, Co - rin - na co - vet - ing to see, to see,

see, Co - rin - na co - vet - ing to see, to see,

co - vet - ing to see, to see, to see,

The second system of the musical score continues the vocal and piano parts. The lyrics are: 'Co - rin - na co - vet - ing to see, see, to see, Co - rin - na co - vet - ing to see, to see, co - vet - ing to see, Co - rin - na co - vet - ing to see, to see, see, Co - rin - na co - vet - ing to see, to see, co - vet - ing to see, to see, to see,'.

mf Tun - ing notes of her praise,

mf Tun - ing notes, tun - ing notes

mf Tun - ing notes of her praise, tun - ing

mf Tun - ing notes of her praise, of her

Tun - ing notes of her

tun - ing notes of her praise, tun - ing notes of her praise, *f* Do

of her praise, of her praise, *f* Do

notes, tun - ing notes of her praise *f* Do

praise, tun - ing notes of her praise,

praise, tun - ing notes of her praise,

* the small notes are to be sung in repeat.

wel-come her with roun - de -

wel-come her with roun - de - lays, with roun -

wel-come her with roun - de, roun - de - lays,

with roun - de - lays, with roun - de, roun - de -

with roun - de - lays, with roun - de - lays,

- lays, with roun - de, roun - de - lays, with

- de, roun - de - lays, with roun - de, roun - de,

with roun - de - lays, with roun - de, roun - de -

- lays, with roun - de, roun - de - lays,

with roun - de - lays, with roun - de - lays,

roun - de - lays, with roun - de, roun - de - lays, with
 roun - de - lays, with roun - de, roun - de, roun - de - lays,
 - lays, with roun - de, roun - de - lays, with roun -
 roun - de - lays, with roun - de, roun - de, roun - de - lays,
 with roun - de - lays, with

roun - de, roun - de - lays, roun - de - lays. 1. 2. - lays.
 roun - de, roun - de - lays. - lays.
 de - lays, roun - de - lays. - lays.
 with roun - de, roun - de, roun - de - lays. - lays.
 roun - de, roun - de - lays. - lays.

* In this, repeat the Cantus and Altus interchange parts.

Nº 15. CAMILLA FAIR TRIPPED O'ER THE PLAIN.

In quick time.

SOPRANO.
(CANTUS.)

SOPRANO.
(ALTUS.)

ALTO or TENOR.
(QUINTUS.)

TENOR or BASS.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

Ca - mil - la[★] fair tripped o'er the plain,

Ca - mil - la[★] fair tripped o'er the plain,

Ca - mil - la[★] fair tripped o'er the plain,

Ca - mil - la[★]

Ca - mil

plain, tripped o'er the plain, tripped o'er the plain, tripped o'er the

Ca - mil - la fair tripped o'er the plain, tripped o'er the

Ca - mil - la fair tripped o'er the plain, tripped o'er the

fair tripped o'er the plain, tripped o'er the plain, tripped o'er the

- la[★] fair tripped o'er the plain, tripped o'er the plain, tripped o'er the

*'Camella' in original

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S. & B. 2374.

plain, I fol-lowed quick - ly af-ter, I fol-lowed quick - ly af - ter,
 plain, I fol-lowed quick-ly af - ter, I fol - lowed quick-ly
 plain, I fol-lowed quick-ly af-ter, I fol - lowed quick-ly af-ter, quick - ly
 plain, I fol - lowed quick - ly af - ter, Have ov-er-
 plain, I fol-lowed quick - ly af - ter,

f Have ov-er-taken her I would fain, have
 af - ter, *f* Have ov-er - taken her, have ov-er-
 af - ter, *f* Have ov-er - taken her, I would fain, I would fain,
 -taken her I would fain, have ov-er-taken her
 Have ov-er-tak-en her, have ov-er-taken her

Musical score for "The Rose Tree" featuring vocal and piano parts. The score is written on six staves. The first four staves are for the vocal line, and the last two are for the piano accompaniment. The lyrics are: "ov-er-tak-en her I would fain, and kissed her when I caught -tak-en her I would fain, and kissed her when I caught I would fain, and I would fain, and kissed her when I caught her, I would fain, and kissed her when I caught her,". The music is in 3/4 time and features a key signature of one sharp (F#). The piano part includes a melody in the right hand and a bass line in the left hand. The score is marked with a piano (*p*) dynamic.

her, and kissed her when I caught her,

her, and kissed her when I caught her, and kissed her when I caught—

kissed her when I caught her, and kissed her

and kissed her when I caught her, and kissed her when I

and kissed her when I caught

f

and kissed her when I caught— her, and kissed her when I caught her.

her, and kissed her when— I caught her, — I caught her.

when I caught her, I caught her, and kissed her when I caught her.

caught her, and kissed her when I caught— her, when I caught her.

her, and kissed her when I caught her, — I caught her.

p

But hope being past her

p

But hope being past her to ob -

p

But hope being past her to ob -

p *f*

But hope being past her to ob - tain, Ca - mil -

p *f*

But hope being past her to ob - tain, Ca - mil - la

to ob - tain, *f* Ca - mil - la loud — I call,

-tain, *f* Ca - mil - la loud — I call, I call, She

-tain, to — ob - tain, *f* Ca - mil - la loud — I

-la loud I call, She an-swered

loud — I call, She an-swered

She an-swered me with great dis -

an-swered me with great dis - dain, she an-swered me with great dis -

call, She an-swered me with great — dis -

me with great — dis-dain,

me with great — dis - dain,

p
-dain, I will not kiss at all, I will not

p
-dain, I will not kiss at all, I will not

p
-dain, I will not kiss

p
I will not kiss at all,

p
I will not kiss at all,

kiss at all, I

kiss at all,

at all, I will not kiss at all, at

I will not kiss at all,

I will not kiss at all,

will not kiss at all, at all, I will not, kiss,—

f I will not kiss at all, I will not

all, I will not kiss at all, I will not kiss at

I will not kiss at all, I

I will not kiss at all, at all, _____

— I will not kiss, not kiss, not kiss at

kiss at all, I will not kiss at _____

all, I will not, I will not kiss at

will not kiss, not kiss, not kiss at _____

— I will not kiss, not kiss at

1.

all. *p* But hope being past her

all. *p* But hope being past her to ob -

all. *p* But hope being past her to ob -

all. *p* But hope being past her to ob - tain, *f* Ca - mil -

all. *p* But hope being past her to ob - tain, *f* Ca - mil - la

2.

to ob - tain, *f* Ca - mil - la loud I call, all.

-tain, *f* Ca - mil - la loud I call, I call, She all.

-tain, to ob - tain, *f* Ca - mil - la loud I all.

-la loud I call, She an - swered all,

loud I call, She an - swered all.

No 16. SADNESS, SIT DOWN.

Very moderate speed.

SOPRANO.
(CANTUS.)

SOPRANO.
(ALTUS.)

ALTO.
(QUINTUS.)

TENOR.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

p

Sad-ness, sit down, sad-ness, sit down,

Sad-ness, sit down, sad-ness, sit down, on my soul

Sad-ness, sit down, sit down, on my

Sad-ness, sit down, sit down,

Sad-ness, sit down, sit down,

p

mf

on my soul feed, Tear up thoughts, tear up

feed, on my soul feed,

mf

soul feed, on my soul feed, on my soul feed, Tear up thoughts,

on my soul feed, on my soul feed, Tear up

on my soul feed, on my soul feed, Tear

mf

thoughts, tear up thoughts, tomb a numb-ed heart,

mf Tear up thoughts, tomb a numb-ed heart, tomb a numb-ed

tomb a numb-ed heart, tomb a numb -

thoughts, tomb a numb-ed heart, a numb - ed heart,

up thoughts, tomb a numb-ed heart, tomb a numb-ed heart, tomb a

dim. tomb a numb-ed heart, tomb a numb - ed heart, *p* Make wounds to speak and scars to

dim. heart tomb a numb-ed heart tomb a numb-ed heart, *p* Make wounds to speak and scars to

dim. - ed heart, tomb a numb - ed heart,

dim. tomb a numb-ed heart, a numb-ed heart,

numb - ed heart, *p* a numb-ed heart, Make wounds to

bleed, bleed, On with - ered strings tune - bleed, bleed, On with - ered strings

p Make wounds to speak and scars to bleed, *p* Make wounds to speak and scars to bleed, On with - ered

speak and scars to bleed,

- spring-ing smart, on with - ered strings tune spring-ing smart, tune spring - ing smart, on with - ered strings tune spring-ing smart,

On with - ered strings tune spring - ing smart, And leave this

strings tune spring-ing smart, tune spring - ing smart, On with - ered strings tune spring - ing smart,

* # misprinted one note earlier

And leave this fare-well for pos-te-ri-ty. Life is a

And leave this fare-well, this fare-well for pos-te-ri-ty. Life is a

fare-well, and leave this fare-well for pos-te-ri-ty.

And leave this fare-well for pos-te-ri-ty. O life

And leave this fare-well for pos-te-ri-ty.

death where sor-row can-not die, life

death where sor-row can-not die, life

Life is a death where sor-row can-not die,

is a death where sor-row can-not die, life is a death where sor-row can-not

Life is a death where sor-row can-not die,

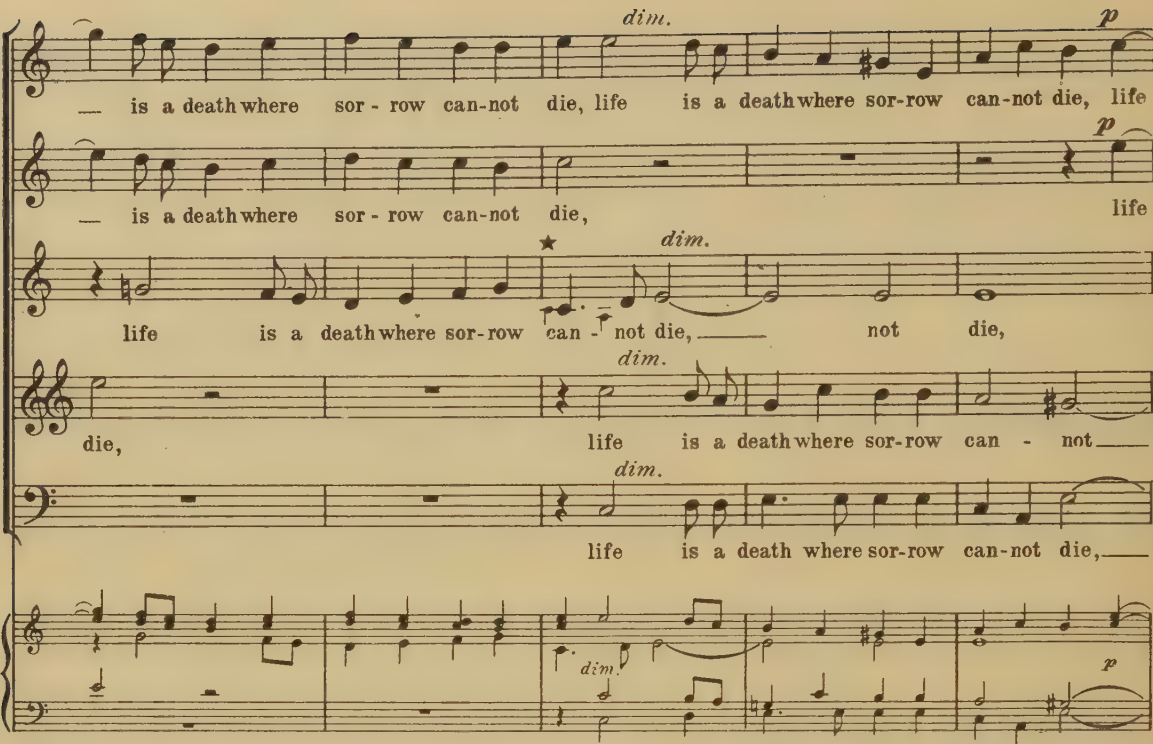
— is a death where sor - row can-not die, life is a death where sor-row can-not die, life

— is a death where sor - row can-not die, life

life is a death where sor-row can - not die, — not die,

die, life is a death where sor-row can - not —

life is a death where sor-row can-not die, —



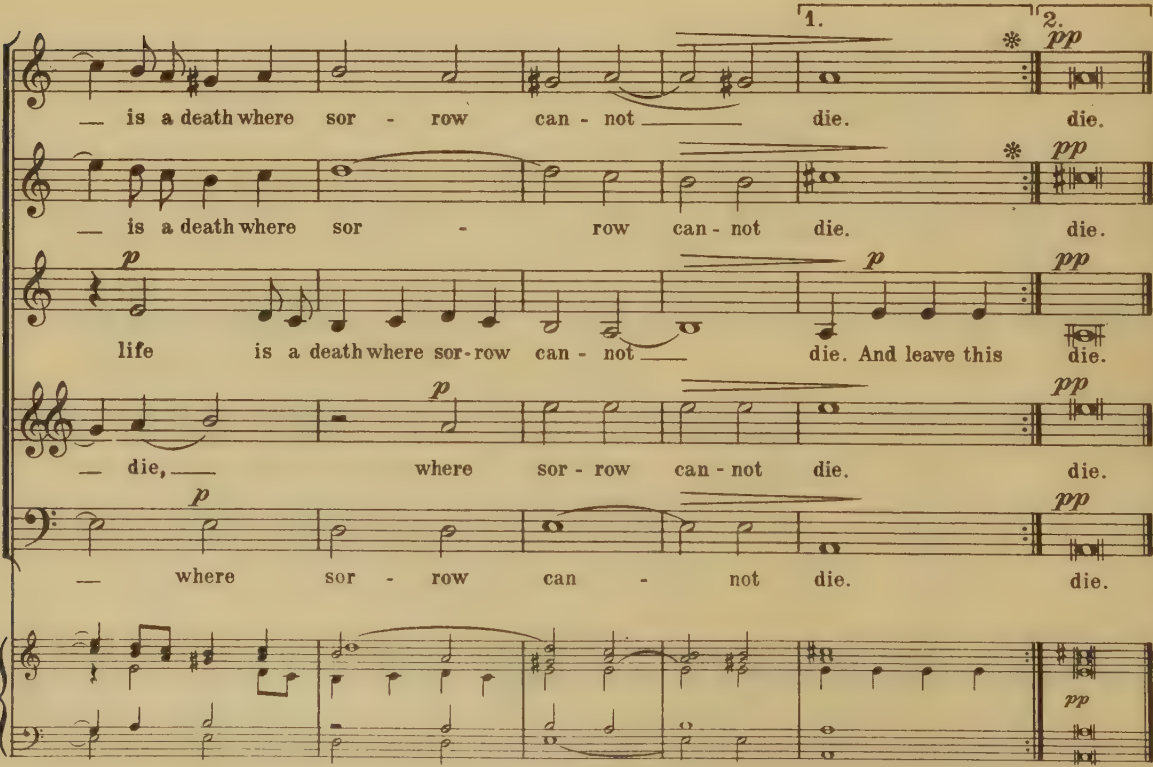
— is a death where sor - row can - not — die. die.

— is a death where sor - row can - not die. die.

life is a death where sor-row can - not — die. And leave this die.

— die, — where sor - row can - not die. die.

— where sor - row can - not die. die.



* In this repeat the Cantus and Altus interchange parts.

* small notes 2nd time

S. & B. 2374-16.

NO. 17. LIFE OF MY LIFE.

Very moderate speed.

SOPRANO.
(CANTUS.)

SOPRANO.
(ALTUS.)

ALTO.
(QUINTUS.)

TENOR.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

f

Life of my life, How should I live, a -

Life of my life, How should I live, a - las, a -

Life of my life, How should I live, a -

f

p *mf*

- las, Since thou art thus re - solved for to de - part? O

p *mf*

- las, Since thou art thus re - solved for to de - part, for to de - part?

p *mf*

- las, Since thou art thus re - solved for to de - part? Or how should

mf

Or how should I dis - guise,

mf

Or how should I

p *mf*

how should I *mf* dis - guise my se - cret smart, *p* Want - ing the

Or how should I dis - guise my se - cret smart,

I, or how should I dis - guise my se - cret smart,

or how should I dis - guise my se - cret smart, *p* my se - cret smart, Want - ing

dis - guise my se - cret smart,

sweet fru - i - tion* of thy face? want - ing the

Want - ing the *p* sweet fru - i - tion of thy face?

Want - ing the *p* sweet fru - i - tion

the sweet fru - i - tion of thy face, of thy face?

Want - ing the *p* sweet fru - i - tion of thy face?

* in all parts printed as 'fru'tion'—presumably sung as 'fru-ti-on'

sweet fru - i - tion of thy face, of thy face?

want - ing the sweet fru - i - tion of thy face, of thy face?

of thy face? want - ing the sweet of thy face?

want - ing the sweet fru - i - tion of thy face?

want - ing the sweet fru - i - tion of thy face?

Where beau - ty,

Where beau - ty, love, with

Where beau - ty, love, with ma - jes - ty and grace, with

Where beau - ty, love, with ma - jes - ty and grace, and grace, with

Where beau - ty, love, with ma - jes - ty and grace, and grace, with

* a superfluous crotchet E in original

* F misprinted as crotchet

love, with ma-jes-ty and grace, Things sold or
 ma-jes-ty and grace, Things sold or nev-er, things sold or
 ma-jes-ty and grace, and grace, Things sold or nev-er, things
 ma-jes-ty and grace, Things sold or nev-er,
 -ty and grace, Things sold or nev-er,

nev-er, things sold or nev-er meet-ing in one
 nev-er, things sold or nev-er meet-ing in one
 sold or nev-er, things sold or nev-er meet-ing in one
 things sold or nev-er meet-ing in one
 things sold or nev-er meet-ing in one

place, Have all con-spired to plague a pla -

place, Have all con - spired to plague a

place, Have all con - spired to plague

place, Have all con - spired to plague a pla - gued

place, Have all con-spired to plague a pla -

- gued heart, [All] al-ways care-less of my care -

* pla - gued heart, All al-ways care-less

- a pla - gued heart,

heart, to plague a pla - gued heart,

- gued heart,

* B in the Altus part is possibly a misprint for C in the original edition, but it is more likely that this very unusual discord was deliberately written by the Composer.

ful case, *p* Then if thou wilt not
 of my care-ful case, all al-ways care-less of my care-ful case, *p* Then if thou
 All al-ways care-less of my care-ful case,
 All al-ways care-less of my care-ful case,
 All al-ways care-less of my care-ful case,

have thy love to mourn, to mourn, Dear to my soul, O dear
 wilt not have thy love to mourn, to mourn,
p Dear to my soul, dear to my soul, I
p Dear to my soul, dear to my
p Dear to my soul, dear to my

— to my soul, I pray thee make no stay, Go not at all, *mf*
 Go not at all, go not at *mf*
 pray thee make no stay, make no stay, *mf* Go not at
 soul, I pray thee make no stay, Go not at all, go not at *mf*
 soul, I pray thee make no stay, Go not at *mf*

or else with speed re-turn; *f* Nay ra-ther far, my dear, go not a -
 all, or else with speed re-turn; *f* Nay ra-ther far, my
 all, or else with speed re-turn; *f* Nay ra-ther far, my dear, go
 all, or else with speed re-turn; *f* Nay ra-ther far, my dear, go not a-way, go —
 all, or else with speed re-turn; *f* Nay ra-ther far, my dear, go not, go

- way, go not a - way. But thou must go, but thou must
 dear, go not a - way. But thou must go, but
 not a - way. But thou must go, but
 - not a - way. But thou must
 not a - way. But thou must go,

go, Then sweet while I thee see, Fare - well, fare -
 thou must go, Then sweet while I thee see, Fare-well, fare-well,
 thou must go, Then sweet while I thee see, Fare-well,
 go, Then sweet while I thee see, Fare-well, fare-well,
 Then sweet while I thee see, Fare - well, fare-well, fare-well,
 Then sweet while I thee see, Fare - well, fare-well, fare-well,

- well, fare - well, But bide or let me die, me die, but
 fare-well, But bide or let me die, but bide or let me
 fare-well, fare-well, But bide or let me die, me die,
 fare-well, fare-well, But bide or let me die, but bide or
 fare-well, fare-well, But bide or let me die, but bide or

bide or let me die, or let me die.
 die, but bide or let me die.
 but bide or let me die, or let me die.
 or let me die, but bide or let me die.
 let me die, or let me die.

NO 18. I HEARD A NOISE.

Rather fast.

SOPRANO.
(CANTUS.)

SOPRANO.
(ALTUS.)

ALTO.
(QUINTUS.)

TENOR.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

First system of the musical score. It features five vocal staves (Soprano, Alto, Tenor, Bass) and a Piano Forte accompaniment. The tempo is marked 'Rather fast.' The key signature has one flat (B-flat). The Soprano part begins with a forte (f) dynamic, followed by a piano (p) dynamic. The lyrics are: 'I heard a noise and'. The Alto part begins with a forte (f) dynamic, followed by a piano (p) dynamic. The lyrics are: 'I heard a noise'. The Tenor part begins with a forte (f) dynamic, followed by a piano (p) dynamic. The lyrics are: 'I heard a noise, I heard a noise and'. The Bass part begins with a forte (f) dynamic, followed by a piano (p) dynamic. The lyrics are: 'I heard a noise, I heard a noise'. The Piano Forte accompaniment begins with a forte (f) dynamic, followed by a piano (p) dynamic. The lyrics are: 'I heard a noise'.

Second system of the musical score. It features five vocal staves (Soprano, Alto, Tenor, Bass) and a Piano Forte accompaniment. The tempo is marked 'Rather fast.' The key signature has one flat (B-flat). The Soprano part begins with a mezzo-forte (mf) dynamic, followed by a piano (p) dynamic. The lyrics are: 'wish - ed for a sight, I looked a - side and'. The Alto part begins with a mezzo-forte (mf) dynamic, followed by a piano (p) dynamic. The lyrics are: 'and wish - ed for a sight, I looked a -'. The Tenor part begins with a mezzo-forte (mf) dynamic, followed by a piano (p) dynamic. The lyrics are: 'wish - ed for a sight, I looked a - side and'. The Bass part begins with a mezzo-forte (mf) dynamic, followed by a piano (p) dynamic. The lyrics are: 'and wish - ed for a sight, a sight, I looked a -'. The Piano Forte accompaniment begins with a mezzo-forte (mf) dynamic, followed by a piano (p) dynamic. The lyrics are: 'and wish - ed for a sight, I looked a -'.

mf
 did a sha-dow see, a sha-dow see, Whose sub-stance
p
 -side and did a sha-dow see, a sha-dow
p *mf*
 and did a sha-dow see, Whose sub-stance was the
p *mf*
 -side and did a sha-dow see, a sha-dow see, Whose
p
 -side and did a sha-dow see,

mf
 was the sum of my de-light, the sum of my de-
mf
 see, Whose sub-stance was the sum of my de-light,
p
 sum of my de-light, the sum of my de-light, It
p
 sub-stance was the sum of my de-light, It came un-
mf
 Whose sub-stance was the sum of my de-

p

-light, It came un-seen, and so it went from me, and

p

It came un-seen, and so it went from me, and so it

came un-seen, and so it went from me, and so it

seen, it came un-seen, un-seen, and so it

p

-light, It came un-seen, and so it went from me, it

so it went from me. But yet con- ceit per- suad- ed

went from me, from me. But yet con- ceit per- suad- ed

went from me. But yet con- ceit per- suad- ed my

went from me, from me. But yet con- ceit per- suad- ed

went from me. But yet con- ceit per- suad- ed

* see note on p. xii.

my in - tent, There was a sub-stance where the sha - dow went.

my in - tent, There was a sub-stance where the sha - dow went, the

in - tent, There was a

my in - tent, There was a sub - stance where the

my in - tent, There was a

there was a sub-stance where the sha-dow went, the sha - dow went.

sha-dow went, there was a sub-stance where the sha-dow went.

sub-stance where the sha-dow went, where the sha - dow went.

sha-dow went, there was a sub-stance where the sha - dow went.

sub-stance where the sha-dow went, the sha-dow went, the sha - dow went.

[illegible]

in con - ceit, I did not see my sha - dow in a spring, a
 did not play Nar - cis - sus in con - ceit, I did not
 — Nar - cis - sus in con - ceit, con - ceit, I did not see my sha - dow
 - cis - sus in con - ceit, con - ceit, I
 play Nar - cis - sus in con - ceit,

spring, I knew my eyes were dimmed with
 see my sha-dow in a spring, I knew my eyes were
 in a spring, a spring, I knew my eyes were dimmed with
 did not see my sha-dow in a spring, I knew my eyes were
 I did not see my sha-dow in a spring, I knew

no de - ceit, I saw the sha-dow of some worth-y thing,
 dimmed with no de - ceit, I
 no de - ceit, I saw the
 dimmed with no de - ceit, I saw the sha-dow of someworth-y
 my eyes were dimmed with no de - ceit,

For as I saw the sha-dow
 saw the sha-dow of some-worth-y thing, For as I
 sha-dow of some worth-y thing, For as I saw the
 thing, For as I saw the sha-dow pass-ing
 For as I saw the sha-dow pass-ing

pass-ing by, I had a glance, I had a glance of
 saw the sha-dow pass-ing by, I had a
 sha-dow pass-ing by, I had a glance of some-thing in my
 by, I had a glance of some-thing in my eye, I had a
 by, I had a glance of some-thing in my eye, I had a

some - thing in my eye, Sha - dow, or she, or

glance of some - thing in my eye, Sha - dow, or she, or

eye, in my eye, my eye, Sha - dow, or she, or

glance of some - thing in my eye, Sha - dow, or she, or

glance of some - thing in my eye, Sha - dow, or she, or

both, or choose you whe - ther, Blest be the thing that brought the

both, or choose you whe - ther, Blest be the thing that brought the

both, or choose you whe - ther, Blest be the thing that brought the

both, or choose you whe - ther, Blest be the thing that brought the

both, or choose you whe - ther,

sha - dow — hi - ther,

sha - dow hi - ther,

sha - dow hi - ther, *p* blest be the thing that

sha - dow hi - ther, *p* blest be the thing that

p Blest be the thing that brought the

p blest be the thing that brought the

p blest be the thing that brought the

brought the sha - dow hi - ther, blest be the thing that

brought the sha - dow hi - ther,

sha - dow hi - ther,

cresc. *f*

sha - dow_ hi - ther, blest_ be the

cresc. *f*

sha - dow_ hi - ther, blest_ be the

cresc.

brought the sha - dow hi - ther,

f

blest_ be the thing that brought the

f

blest_ be the thing that

cresc. *f*

thing that brought the sha - dow_ hi - ther.

thing that brought, that brought_ the sha - dow hi - ther.

f

blest_ be the thing that brought the sha - dow hi - ther.

sha - dow hi - ther, the sha - dow hi - ther.

brought the sha - dow hi - ther.

Nº 19. WITH BITTER SIGHS.

Two moderate beats in a bar.

SOPRANO.
(CANTUS)

SOPRANO or
ALTO.
(ALTUS)

ALTO or
TENOR.
(QUINTUS)

TENOR.
(TENOR.)

BASS.
(BASSUS)

PIANOFORTE.
(For rehearsal only)

With bit - ter sighs

With bit - ter

With bit - ter sighs.

p

I heard A - myn - tas plain - ing,

I heard A - myn - tas plain -

sighs I heard A - myn - tas plain - ing, plain -

ter sighs I heard A - myn - tas

I heard A - myn - tas

For his chaste love he found but deep dis - dain - ing, but deep -

- ing, For his chaste love he found but deep dis -

ing,

plain - ing, For his chaste love he found but deep dis -

plain - ing,

dis - dain - ing, for

- dain - ing,

For his chaste love he found but deep dis - dain -

- dain - ing, for his chaste

For his chaste love he found but deep dis -

his chaste love he found but deep dis - dain - ing.
 for his chaste love he found but deep dis - dain - ing.
 ing, but deep dis - dain - ing.
 love he found but deep dis - dain - ing.
 -dain - ing, but deep dis - dain - ing.

p As thus he sat, and in his
p As thus he sat, he sat, and in his
p As thus he sat, as thus he sat, and in his
p As thus he sat, and
p As thus he sat, and in his

grief did trem - ble, To cheer his spirits the Ae - rial choir as -

grief did trem - ble, To cheer his spirits

grief did trem - ble, To cheer his spirits the Ae -

in his grief did trem - ble, To cheer his spirits the

grief did trem - ble, To cheer his spirits

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics written below them. The piano part is in the bottom staff, featuring chords and melodic lines. The key signature has one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C).

- sem - ble, the Ae - rial choir as - sem - ble, as - sem -

the Ae - rial choir as - sem - ble, as - sem -

- rial choir, the Ae - rial choir as - sem -

Ae - rial choir as - sem - ble, as - sem - ble, the Ae - rial choir as -

the Ae - rial choir as - sem - ble, as - sem -

The second system continues the musical score with five vocal staves and a piano accompaniment. The lyrics continue across the staves. The piano part provides harmonic support with chords and moving lines. The notation includes various musical symbols such as notes, rests, and dynamic markings.

p

-ble, They sweet - ly sing, they sweet-ly sing, In dole - ful

p

-ble, They sweet - ly sing, they sweet - ly sing, In dole - ful

p

-ble, They sweet - ly sing, they sweet-ly sing. In

p

-sem-ble, They sweet - ly sing, they sweet-ly sing, In dole - ful

p

-ble, They sweet - ly sing, they sweet-ly sing,

tunes he cries, griefs

tunes he cries, Griefs are long

dole - ful tunes he cries, Griefs are long lived, long

tunes he cries,

Griefs are long lived, and

are long lived, and sor - row sel -

lived, and sor - row sel - dom — dies, and sor - row

lived, and sor - row sel - dom

Griefs are long lived, and

sor - row sel - dom — dies,

The piano accompaniment consists of two staves. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic foundation with chords and single notes.

- dom dies,

sel - dom dies, and

dies, and sor - row sel - dom

sor - row sel - dom

and sor - row sel - dom

The piano accompaniment continues with a similar melodic and harmonic structure, featuring a key signature of one sharp (F#) and a 2/4 time signature. The music concludes with a final chord in the piano part.

mf

and sor - row sel - dom dies, and sor - row sel - dom

sor - row sel - dom dies, and sor - row sel - dom

mf dies, and sor - row sel - dom dies, sel - dom dies,

dies, and sor - row sel - dom

mf dies, and sor - row sel - dom dies, and sor - row sel - dom

mf

p

dies, and sor - row sel - dom dies.

p dies, and sor - row sel - dom dies.

p and sor - row sel - dom dies.

p dies, sel - dom dies, sel - dom dies.

p dies, and sor - row sel - dom dies.

p

No 20. WHY DO I DYING LIVE?

Two moderate beats in a bar.

SOPRANO.
(CANTUS.)

SOPRANO.
(ALTUS.)

**ALTO or
TENOR.**
(QUINTUS.)

TENOR.

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

p

Why do I dy - ing live, and see my life be -

Why do I dy - ing live, and see my life be -

Why do I dy - ing

- reft me? and see my life be - reft me, and see my life be -

- reft me? and see my life be - reft me, and see my life be - reft

live, and see my life be - reft me? and see my life be -

-reft _____ me? Why do I doubt _____ to die,

_____ me? Why do I doubt to die, to

-reft me, be - reft _____ me? _____ Why do I doubt _____

p Why do I doubt _____ to die, _____ to die, and see death

p Why do I doubt _____ to _____ die,

and see death on - ly left me? _____

die, and see death on - ly left me, left _____

_____ to die, and see death on - ly left me? and see death

on - ly left me, left me? and see death on - ly left me, and

and see death on - ly left _____ me, and see death

and see death on - ly left me, death on - ly

me, and see death on - ly

on - ly left me, left me, left

see death on - ly left me, death on - ly left

on - ly left me, and see death on - ly

f left me? Th'en - large - ment of my bet - ter self by

f left me? Th'en - large - ment of my bet - ter self by

f me? Th'en - large - ment of my bet - ter self by

f me? Th'en - large - ment of my bet - ter self by

f left me? Th'en - large - ment of my bet - ter self by

Na - ture's foe, Con - fines my hap - less life,

Na - ture's foe, Con - fines my hap - less life,

Na - ture's foe, _____ Con - fines my

Na - ture's foe, Con - fines my hap - less life, to

Na - ture's foe, _____ Con - fines my

to nev - er - dy - ing woe. *p* Im -

to nev - er - dy - ing woe.

hap - less life _____ to nev - er - dy - ing

nev - er - dy - ing woe. *p* Im - mured in sor - row's

hap - less life to nev - er - dy - ing woe. *p* Im -

- mured in sor - row's hold, in sor - row's hold, I on - ly

p Im - mured in sor - row's hold,

p woe. Im - mured in sor - row's hold, I on - ly

hold, in sor - row's hold, I on - ly

- mured in sor - row's hold, in sor - row's hold,

see the light, see the light of all my joys, of all my

cresc. *mf*

I on - ly see the light of all my joys, of all my

cresc. *mf*

see the light, the light of all my joys, of all my

cresc. *mf*

see the light, [1] see the light of all my joys,

cresc. *mf*

I on - ly see the light of all my joys,

cresc. *mf*

joys Wrapped up in hor - ror's

joys Wrapped up in hor - ror's black - est - night, wrapped

joys, of all my joys Wrapped up in

of all my joys Wrapped up in hor - ror's black -

of all my joys wrapped up in hor - ror's black - est

black - est night, wrapped up — in hor - ror's black-est night, in

up in hor - ror's black - est night, wrapped up in hor -

hor - ror's black - est — night, wrapped up in

- est night, blackest night, wrapped up — in hor - ror's

night, wrapped up in hor - ror's

(o = o.) *mf* * > > >

horror's black - est night. Then like Me - an-der Swans, be-fore my

- ror's black - est night. Then like Me - an-der Swans, be-fore my

hor - ror's black - est night. Then like Me - an-der Swans, be-fore my

black - est night. Then like Me - an-der Swans, be-fore my

black - est night. Then like Me - an-der Swans, be-fore my

black - est night. Then like Me - an-der Swans, be-fore my

(o = o)

death, in fa - tal notes, In fa -

death, my death, in fa - tal notes —

death, in fa - tal notes, In fa - tal notes, In

death, in fa - tal notes, In fa - tal notes

death, in fa - tal notes I'll sigh, In fa - tal notes

* This note is misprinted as a crotchet in the original edition: corrected in an early hand
S. & B. 2374-20.

- tal notes, in fa - tal notes I'll sigh my
 I'll sigh my lat - est breath, I'll sigh
 fa - tal notes I'll sigh my lat - est breath, I'll
 in fa - tal notes I'll sigh my lat - est
 in fa - tal notes I'll sigh my lat - est breath, —

lat - est breath, I'll sigh my lat - est

dim.

my lat - est breath, I'll sigh my lat - est breath,

dim.

sigh my lat - est breath, — I'll sigh, I'll sigh

p

breath, sigh my lat - est breath, sigh my lat - est

p

— I'll sigh my lat - est breath, I'll sigh my

p

breath, I'll sigh my lat - est breath, I'll sigh my

p

sigh my lat - est breath, sigh my lat - est breath, I'll

p

my lat - est breath, I'll sigh my lat - est breath, my lat -

breath, I'll sigh my lat - est

lat - est breath, sigh my lat - est breath, I'll sigh

dim. *pp*

lat - est breath, I'll sigh my lat - est breath.

dim. *pp*

sigh my lat - est breath, my lat - est breath.

dim. *pp*

- est breath, I'll sigh my lat - est breath.

dim. *pp*

breath, I'll sigh my lat - est breath, my lat - est breath.

dim. *pp*

my lat - est breath, I'll sigh my lat - est breath.

Nº 21. IN DEPTH OF GRIEF.

Two moderate beats in a bar.

SOPRANO.
(CANTUS.)

ALTO or TENOR.
(ALTUS.)

TENOR.
(QUINTUS.)

TENOR.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

The image shows a page from a musical score. It features five vocal staves and one piano accompaniment staff. The vocal parts are labeled: SOPRANO (CANTUS.), ALTO or TENOR (ALTUS.), TENOR (QUINTUS.), TENOR (TENOR.), and BASS (BASSUS.). The piano part is labeled PIANOFORTE (For rehearsal only.). The music is in common time (C) and the key signature has one sharp (F#). The lyrics are "In depth of grief and sor -". The vocal parts have various dynamics like *p* and *f*. The piano part has a *p* dynamic. The score is written on yellowed paper.

[illegible]

- row great, *mf* Oft have
 and sor - - row great,
 great, and sor - row great, and sor - row great,
 - row great, Oft have I
 great, and sor - row great, and sor - row great, *mf* Oft have
mf

I, oft have I, oft have
mf Oft have I, oft have I,
mf Oft have I, oft have I, oft have I
mf oft have I, oft have I, oft have
 I, oft have I, oft have I, oft have I
mf

I my - self be - wail - - - ed, my - self be - wail -
 my - self be - wail - ed, my - self be - wail - - -
 - my - self be - wail - - - - - ed, be - wail -
 I my - self be - wail - - - ed, my - - - self be -
 my - self be - wail - - -

ed, of that same
 ed, of that same love,
 ed, of that same love, of that same love that
 - wail - ed, of that same love, of
 ed, of that same love, of
 ed, of that same love, of

love that late had seat in my *dim.*
 of that same love that late had *dim.*
 late had seat in my heart, in my heart, in my *dim.*
 that same love that late had seat in my heart, my *dim.*
 that same love that late had seat *dim.*

heart, in my heart, but now is fail - ed, *p*
 seat in my heart, in my heart, but now is fail - ed, *p*
 heart, my heart, but now is fail - ed, *mf* And
 heart, in my heart, but now is fail - ed, *p*
 in my heart, but now is fail - ed, *dim.* *p*
 in my heart, but now is fail - ed, *p*

mf

And sor - - row thou hast done the

mf

And sor - - row thou hast done the

sor - row thou hast done the worst, hast done the

mf

And sor - row

mf

And sor - - - row thou hast done the

worst That thou canst do to make me

worst That thou canst do to make me cursed,

worst That thou canst do to make me cursed, that

thou hast done the worst That thou canst

worst That thou canst do to make me cursed,

* The small notes must be sung in the repeat.

cursed, *p* that thou canst

p that thou canst do to make me cursed, that

* thou canst do to make me cursed,

do to make me cursed, to

p that thou canst do to

p do to make me cursed.

1. do to make me cursed. 2. do to make me cursed.

thou canst do to make me cursed. cursed.

that thou canst do to make me cursed. *mf* **** cursed.

make me cursed. *mf* **** And cursed.

make me cursed. cursed.

make me cursed. *mf* **** cursed.

* The small notes must be sung in the repeat.
 ** In this repeat the Quintus and Tenor interchange parts.

Nº 22. ALL THE DAY I WASTE.

(The First Part.)

Two moderate beats in a bar.

SOPRANO.
(CANTUS.)

SOPRANO.
(ALTUS.)

ALTO or
TENOR.
(QUINTUS.)

ALTO or
TENOR.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

weep - - ing, griev - ed with, griev - ed

weep - - ing, griev - - ed with,

- - ing, griev - ed with my love's, O griev - ed with

weep - - ing, griev - ed with my love's dis - dain

griev - ed with

with, *mf* griev - ed with my love's, O griev - ed with my

mf griev - ed with my love's griev - ed with my love's dis -

mf — my love's, O *mf* griev - ed with my love's dis - dain - ing, my

mf - ing, O griev - ed with my love's dis-dain - ing, griev - ed with my

mf griev - ed with my love's dis -

pp love's dis-dain - ing, All the night, all the

pp - dain - ing, All the night, all the night I

pp love's dis-dain - ing, All the night I —

pp love's dis-dain - ing, All the night I

pp - dain - ing, All the night

night I lie com-plain - - ing, sighs and sobs me watch-ful

lie com-plain - ing, sighs and sobs, sighs and sobs, sighs and sobs,

lie com-plain - - - ing, sighs and sobs, sighs and

lie com-plain - - - ing, sighs and sobs, sighs and sobs

sighs and sobs, sighs and

cresc. mf

keep - ing, sighs and sobs me watch - ful keep - ing,
 sighs and sobs me watch - ful keep - - ing,
 sobs, sighs and sobs me watch - ful keep - - - ing,
 me watch - - ful keep - - - ing,
 sobs me watch - ful keep - - - ing,

For thy loss my life's bright Jew - el, Once too kind

For thy loss my life's bright Jew - el, Once too kind But

For thy loss my life's bright Jew - el,

For thy loss my life's bright Jew - el, Once too

For thy loss my life's bright Jew - el,

But now too cru - el, once too kind but now too

now too cru - el, once too kind but now

Once too kind But now too cru -

kind But now too cru - el,

Once too kind But now too cru -

*  second time

The musical score consists of five systems. The first four systems are vocal parts, each with lyrics underneath. The fifth system shows the piano accompaniment.

- Vocal Staff 1:** Lyrics include "cru - el," and "once too kind but now too cru". Dynamic marking: *mf*.
- Vocal Staff 2:** Lyrics include "too cru - el," and "once too kind but now too cru - el, once too". Dynamic markings: *mf* and *p*.
- Vocal Staff 3:** Lyrics include "- el," and "once too kind but now too cru". Dynamic marking: *mf*.
- Vocal Staff 4:** Lyrics include "once too kind but now too cru" and "kind but now too cru". Dynamic marking: *mf*. There is a small cross symbol above the word "kind".
- Piano Accompaniment (Staff 5):** Features chords and single notes, some with slurs. Dynamic marking: *mf*.

† Small notes and words are to be sung in the repeat

1. 2.

p
- el, once too kind but now too cru - - el. - el.

kind but now too cru - el, too cru - - el. - el.

p
- el, once too kind but now too cru - el. - el.

p
- el, once too kind but now too cru - el. - el.

p
once too kind but now too cru - - - el. - el.

* In this repeat the Cantus and Altus and the Quintus and Tenor respectively interchange parts.

NO 23. WHY DOST THOU FLY?

(The Second Part.)

Two moderate beats in a bar.

SOPRANO.
(CANTUS)

SOPRANO.
(ALTUS)

ALTO or TENOR.
(QUINTUS)

TENOR or ALTO.
(TENOR)

BASS.
(BASSUS)

PIANOFORTE.
(For rehearsal only.)

p

Stay _____ or I die with

— or I die with end - less pain, stay _____ or I die with

— O stay or I die _____ with end - less pain, with

die, Stay _____ or I die _____

die with end - less pain, with

end - less pain, Pi - ty, pi - ty, pi - ty my

end - less pain, Pi - ty, pi - ty, pi - ty, my

end - less pain, Pi - ty, pi - ty,

— with end - less pain, Pi - ty, pi - ty,

end - less pain, _____ Pi - ty,

plaint, a - las I faint, un - hap - py me, will't ne - ver be? will't

plaint, a - las I faint, un - hap - py me, will't ne - ver be? will't

a - las I faint, un - hap - py me, will't ne - ver be? will't

pi - ty my plaint, a - las I faint, un - hap - py me, will't ne - ver be? will't

un - hap - py me,

ne - ver be? will't ne - ver be? will't ne - ver be? will't ne - ver be? will't

ne - ver be? will't ne - ver be? will't ne - ver be? will't ne - ver be? will't

ne - ver be? will't ne - ver be? will't ne - ver be? will't ne - ver be? will't

ne - ver be? will't ne - ver be? will't ne - ver be? will't ne - ver be? will't

will't ne - ver be? will't

ne - ver be? Then yet at last glance

ne - ver be? Then yet at last glance back thy

ne - ver be? Then yet at last glance back thy

ne - ver be? Then yet at last

ne - ver be? Then yet at last glance

back thy eye And see thy_wretch-ed lov-er die,

eye And see thy_wretch-ed lov-er die,

eye And see thy_wretch-ed lov-er die, and

glance back thy eye And see thy_wretch-ed lo

back thy eye And see thy

[illegible]

p

1 *f* * 2

and see thy_wretch - ed lov - er die, thy lov - er die. Then die.

wretch ed lov - er die, and see thy_wretch - ed lov - er die. die.

lov - er die, and see thy_wretch - ed lov - er die. die.

see thy_wretch - ed lov - er die, thy wretch - ed lov - er die. die.

die, and see thy wretch - ed lov - er die. die.

f

* In this repeat the Cantus and Altus and the Quintus and Tenor respectively interchange parts.
S. & B. 2374 23

NO 24. COME SORROW, HELP ME TO LAMENT.

Two moderate beats in a bar.

SOPRANO.
(CANTUS)

SOPRANO.
(ALTUS)

* ALTO.
(QUINTUS)

TENOR.
(TENOR)

BASS.
(BASSUS)

PIANOFORTE.
(For rehearsal only)

* The single low note may be taken an octave higher when female voices are employed

heart, for plain - ing now must ease my heart, No

heart, for plain - ing now must ease my heart,

heart, for plain - ing now must ease my heart,

now must ease my heart, must ease my heart, No plea - sure can give

plain - ing now must ease my heart, my heart, No

plea - sure can give me con - tent, For all de - lights doth breed my

No plea - sure can give me con - tent, con - tent, For

No plea - sure can give me con - tent, For all de -

me con - tent, For all de - lights doth breed my

plea - sure can give me con - tent,

smart, for all de-lights doth breed my smart, doth breed my smart. *mf*

all de-lights doth breed my smart, for all de-lights doth breed my smart. On -

-lights doth breed my smart, doth breed my smart, doth breed my smart.

smart, my smart, for all de-lights doth breed my smart.

For all de-lights doth breed my smart, doth breed my smart.

mf On - ly my love can yield re - lief,

- ly my love, my love can yield re - lief, Whose

mf On - ly my love can yield re - lief,

mf On - ly my love, my love can yield re - lief, Whose

mf On - ly my love can yield re - lief,

Whose

ab-sence caus - eth all my grief,

Whose ab-sence caus-eth all — my grief, whose ab - sence caus-eth

ab-sence caus - eth all my grief, all my — grief, all —

Whose ab - sence caus - eth all — my grief, caus -

ab-sence caus - eth all my grief, caus-eth all — my —

whose ab-sence caus - eth all my —

all my — grief, my — grief, whose ab - sence caus-eth all my

— my grief, whose ab-sence caus - eth — all my grief, all my

- eth all my grief my — grief, whose

grief, whose ab-sence caus - eth all my

grief, all my grief, *p* whose ab-sence caus - eth all my

grief, all my — grief, whose ab-sence caus-eth all my grief, my grief, all my —

grief, whose ab-sence caus - eth all my grief, whose ab-sence

ab - sence caus - eth all my grief, all my

grief, my grief, whose absence caus - eth all — my — grief. grief. grief.

grief all my grief, my — grief. On - grief.

grief, my — grief, whose absence caus - eth all my — grief. grief.

caus - eth all my grief, caus - eth all my grief all my — grief. grief.

grief, my grief, all my grief. grief.

Here endeth the Songs of five Parts.

No. 25. CUPID IN A BED OF ROSES.

(The First Part.)

Brightly, in quick time.

SOPRANO.
(CANTUS.)

SOPRANO.
(ALTUS.)

ALTO.
(SEXTUS.)

TENOR.
(QUINTUS.)

TENOR.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only)

Cu - pid in a bed of Ros - es, in a bed of
Cu - pid in a bed of Ros - es, in a bed of Ros -
Cu - pid in a bed of Ros - es, in a
Cu - pid in a bed of
Cu - pid

Ros - es, in a bed of Ros - es sleep - -
- es, in a bed of Ros - es, in a bed of Ros - es sleep - -
bed of Ros - es sleep - -
Ros - es, of Ros - es, of Ros - es sleep - -
in a bed of Ros - es sleep - -
sleep - -
sleep

-ing, sleep - ing, *f* chanc-ed to be stung

-ing, sleep - ing, *f* chanc-ed to be stung

-ing, sleep - ing,

-ing, sleep - ing, *f* chanc-ed to be stung,

-ing, sleep - ing,

-ing, sleep - ing,

#8 *f* #11

of a Bee that lay a-mong the flowers, -

of a Bee that lay a -

f chanc-ed to be stung

f chanc-ed to be stung of a Bee that lay a -

f chanc-ed to be stung

f chanc-ed to be stung

#11

the flowers,
-mong the flowers, Where
of a Bee that lay a-mong the flowers, the flowers, Where
-mong the flowers, of a Bee that lay a-mong the
of a Bee that lay a-mong the flowers, a - mong the
of a Bee that lay a-mong the flowers, a - mong the

Where he him-self re-pos-es, where
he him-self re-pos-es, where he him-self re-
he him-self re-pos-es, where he him-self re-
flowers, Where he him-self re-pos-es,
flowers, Where he him-self re-pos-es, where he him-
flowers, Where he him-self re-pos-es,

he him-self re - pos - es, And thus to his mo -

-pos - es, re - pos - es, And thus to his mo - ther

-pos - es, re - pos - es, And thus to his mo - ther

where he him - self re - pos - es, And thus to his mo -

-self re - pos - es, re - pos - es, And thus to his mo -

where he him - self re - pos - es, And thus to his mo -

-ther weep - ing told, weep - ing
 weep - ing told, weep - ing told,
 -ther weep - ing told,
 -ther weep - ing told,
 -ther weep - ing told,
 -ther weep - ing told,

told, That he this wound did take Of a

That he this wound did take, this wound did take

That he this wound did take

told, That he this wound did take, that he this wound did take Of a

That he this wound did take, did take

That he this wound did take

lit - tle wing - ed snake As he lay se - cure - ly sleep -

Of a lit - tle wing - ed snake As he lay se - cure - ly sleep

Of a lit - tle wing - ed snake, of a lit - tle wing - ed

lit - tle wing - ed snake, of a lit - tle wing - ed snake As

Of a lit - tle wing - ed snake

Of a lit - tle wing - ed

-ing, *pp* as he lay se-cure-ly—
 -ing, *pp* as he lay se-
 snake As he lay se-cure-ly sleep - ing, *pp*
 he lay se-cure-ly sleep - ing, se - cure-ly sleep - ing, se -
 As he lay se-cure-ly sleep - ing,
 snake As he lay se-cure-ly sleep - ing, *pp*

sleep - ing, as he lay se-cure-ly sleep - ing. 1. *p* * 2. *p* *
 -cure-ly sleep - ing, se - cure - ly sleep - ing. And *p* * - ing.
pp sleep - ing. And *p* - ing.
 -cure-ly sleep - ing, as he lay se-cure-ly sleep - ing. And *p* - ing.
pp sleep - ing, *pp* sleep - ing. And *p* - ing.
 sleep - ing. And *p* - ing.
 sleep - ing. And *p* - ing.

■ In this repeat the Cantus and Alfus interchange parts.

№ 26. CYTHEREA SMILING SAID.

(The Second Part.)

Brightly, in quick time.

SOPRANO.
(CANTUS)

SOPRANO.
(ALTUS)

ALTO.
(SEXTUS)

TENOR.
(QUINTUS)

TENOR.
(TENOR)

BASS.
(BASSUS)

PIANOFORTE.
(For rehearsal only.)

The musical score is for a song titled "Cytherea". It features five vocal parts and a piano accompaniment. The vocal parts are: Soprano (Cantus), Soprano (Altus), Alto (Sextus), Tenor (Quintus), and Tenor (Tenor). The piano part is for PIANOFORTE, marked "For rehearsal only." The score is in common time (C) and G major (one sharp). The lyrics are "Cy-the-re - a smiling". The vocal parts enter at different times, with the Soprano (Cantus) part starting first. The piano part provides harmonic support throughout the piece.

said, smiling said, smiling
 smiling said, smiling
 said, smiling
 said, smiling
 smiling ing said, smiling
 smiling ing said, smiling
 ing said, smiling ing
 ing said, smiling ing

said, That if so great sor - row spring, that if so great sor -

said, That if so great sor - row spring, — so great

said, — That if so great sor - row spring,

said, — That if so great sor - row

said, That if so great sor - row spring, that

said, —

- row spring — From a sil - ly Bee's weak

sor - row spring

that if so great sor - row spring

spring From a sil - ly Bee's weak sting

if so great sor - row spring From a sil - ly

That if so great sor - row spring

Bee's weak sting, a sil - ly Bee's weak

from a sil - ly Bee's weak

from a sil - ly Bee's weak sting, a sil - ly Bee's weak

sil - ly Bee's weak sting, a sil - ly Bee's weak

from a sil - ly Bee's weak

from a sil - ly Bee's weak

p
 sting, as should make thee thus dis-mayed as should make
 sting, as should make thee thus dis-mayed,
 sting, as should make thee thus dis-
 sting, as should make thee thus dis-
 sting, as should make thee thus dis-mayed,
 sting, as should

mf
 thee thus dis-mayed, dis-mayed. What
 as should make thee thus dis-mayed. What an -
 -mayed, thus dis-mayed.
 -mayed, as should make thee thus dis-mayed, should make thee thus dis-mayed.
 as should make thee thus dis-mayed. What
 make thee thus dis-mayed. What

what pain, whom thy em-poison - ed ar - rows cause com -
 pain, whom thy em -
 and what pain,
 what pain, whom thy em-poison - ed
 what pain,
 pain, whom thy em - poison - ed ar - rows
 piano accompaniment

-plain? whom thy em-
 -pois'n - ed ar - rows cause com - plain?
 whom thy em-pois'n - ed ar - rows cause com - plain?
 ar - rows cause com - plain?cause *p* com - plain, com - plain?
 whom thy em - pois'n - ed ar - -
 cause com - plain? whom thy em-pois'n - ed

cresc.
 - pois'n - ed ar-rows cause com - plain? whom thy em-pois'n - ed
 whom thy em - pois'n *cresc.* ed ar - rows cause com - plain?
 whom thy em-pois'n - ed ar - rows cause com - -
 whom thy em - pois'n - ed ar - rows
 - rows cause com - plain? whom thy em -
 ar - rows cause com - plain?
cresc.

ar - rows cause com - plain, com - plain? whom thy em

whom thy em - pois'n - ed ar - rows cause com -

-plain? whom thy em-pois'n - ed

cause com - plain? whom thy em - pois'n - ed ar -

-pois'n-ed ar - rows cause com - plain, cause

whom thy em-pois'n - ed ar - rows

1. *mf* * 2.

-pois'n - ed ar - rows cause com - plain? What an -plain?

-plain? cause com - plain? What -plain?

ar - rows cause com - plain? -plain?

- rows cause com - plain? -plain?

com - plain, com - plain? What -plain?

cause com - plain? What -plain?

mf

*In this repeat the Cantus and Altus interchange parts.

№ 27. HER HAIR THE NET OF GOLDEN WIRE.

Moderate speed.

SOPRANO.
(CANTUS.)

SOPRANO.
(ALTUS.)

ALTO.
(SEXTUS.)

TENOR.
(QUINTUS.)

TENOR.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only)

wire,
 wire,
 wire,
 hair the net of gold - en wire, Where - in my heart,
 Her hair the net of gold - en wire, Where -
 Her hair the net of gold - en wire,
 Her hair the net of gold - en wire,

Where-in my heart led

Where - in my heart, where - in my heart

my heart, my heart, led by

my heart, where - in my heart, my heart, where - in my heart led

- in my heart, my heart led by my wandering eyes, led

Where - in my heart, my heart, led

by my wan-dering eyes, led by my wan-dering eyes, my

led by my wan - dering eyes, led by my wan -

my wan - dering eyes, by my wan - dering eyes, my wan - dering eyes, led by my

by my wan-dering eyes, led by my wan-dering eyes, by my wan-dering eyes

by my wan-dering eyes

* See note, p. xii

mf
 wan - dering eyes, So fast en - tan - gled is, en -
mf
 dering eyes, So fast en - tan - gled is,
mf
 So fast en - tan - gled is,
mf
 - wan - dering eyes, So fast en - tan -
mf
 So fast en - tan - gled is, en - tan - gled
mf
 So fast en - tan - gled is, en - tan - gled

- tan - gled is that in no wise
 en - tan - gled is that in no wise it can nor
 that in no wise, that in no wise
 - gled is, en - tan - gled is, that in no
 is, that in no
 is, en - tan - gled is, that in no

[illegible]

[illegible]

The image shows a page from a musical score for the song "The Rose Tree." It includes vocal parts for Soprano, Alto, Tenor, and Bass, along with a piano accompaniment. The lyrics are: "a - gain re - tire, But ra - ther will in that sweet - tire, a - gain re - tire, But ra - ther will in that sweet - gain re - tire, But ra - ther will in that - - tire, But ra - ther will in that sweet". The score is written in G major (one sharp) and 2/4 time. The piano part features a simple melody in the right hand and a bass line in the left hand, with chords and single notes. The vocal parts are written in four staves, each with a treble clef. The lyrics are written below the vocal staves. The piano part is written in two staves, with a treble clef for the right hand and a bass clef for the left hand. The score is divided into measures by vertical bar lines. There are repeat signs (double bar lines with dots) in the vocal parts. The piano part has a key signature of one sharp (F#) and a time signature of 2/4. The lyrics are written in a simple, sans-serif font. The overall layout is clean and professional, typical of a published musical score.

Soprano:
a - gain re - tire, But ra - ther will in that

Alto:
re - tire, But ra - ther will in that sweet

Tenor:
- tire, a - gain re - tire, But ra - ther will in that sweet

Bass:
- - tire, But ra - ther will in that sweet

Piano:
- gain re - tire, But ra - ther will in that - - tire, But ra - ther will in that sweet

— sweet bon - dage die

bon - dage die *p* Than break one hair to gain her li - ber - ty,

bon - dage die Than break one hair to gain her li -

bon - - - dage die Than break one hair to

sweet bon - - - dage die Than break one

bon - - - dage die

p

Than break one hair to gain her li - ber - ty, her li - ber -

than break one hair to gain her li - ber

- ber - ty, than break one

gain her li - ber - ty, than break one hair to gain her

hair to gain her li - ber - ty, her li - ber - ty,

p

Than break one hair to gain her li - ber - ty,

- ty, her li - ber - ty, her li - ber - ty,
 - ty, than break one hair to gain her li - ber -
 hair to gain her li - ber - ty, her li - ber - ty,
 li - ber - ty, her li - ber - ty, than break one hair to
 than break one hair to gain her li - ber -
 than break one

than break one hair to gain her li - ber - ty, her li - ber - ty. But - ty.
 - ty, her li - ber - ty. But - ty.
 than break one hair to gain her li - ber - ty. But - ty.
 gain her li - ber - ty. But - ty.
 - ty, her li - ber - ty. But - ty.
 hair to gain her li - ber - ty, her li - ber - ty. But - ty.

Nº 28. FOND LOVE IS BLIND.

(The First Part.)

Very moderate speed.

p

SOPRANO.
(CANTUS.)

SOPRANO.
(ALTUS.)

ALTO.
(SEXTUS.)

TENOR.
(QUINTUS.)

TENOR.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

Fond love is blind, Blind there-fore

Fond love is blind,

Fond love is blind, fond love is blind,

Fond love is blind, Blind there-fore

Fond love is blind, Blind there-fore

lov-ers be, blind there-fore lov-ers be, blind there-fore lov-ers

Blind there-fore lov-ers be, blind there-fore lov-ers

lov-ers be, blind there-fore lov-ers be, blind there-fore lov-ers

Blind there-fore lov-ers be, blind there-fore lov-ers

lov-ers be, blind there-fore lov-ers

But

*It seems likely that A in the original edition, as here reproduced, is a misprint for C in imitation of the Quintus part in bar 1.

mf
 be, *mf* But I more blind, I more
 be, But I more blind, *p*
 be. But I more blind, Who
 be, But I more blind, but I more blind,
 be, But I more blind, more *p*
 I more blind, Who

p
 blind, *p* Who ne'er my love did see, my
 Who ne'er my love did see, my love did
 ne'er my love did see, my love did see,
 Who ne'er my love did see, *p* who ne'er my love did
 blind, Who ne'er my love did see, my
 ne'er my love did see, my love did see,

love did see, who ne'er my love did see, *mf* Pyg - ma-lion loved an Im - age,
 see, did see, did see, *mf* Pyg - ma-lion loved an Im - age,
 who ne'er my love did see, did see, *mf* Pyg - ma-lion loved an Im - age,
 see, did see, did see, *mf* Pyg - ma-lion loved an Im - age,
 love did see, my love did see, *mf* Pyg - ma-lion loved an Im - age,
 who ne'er my love did see, did see, *mf* Pyg - ma-lion loved an Im - age,

p I a name, I a name,
p I a name, I *f* laughed at
 - age, *p* I a name, I *f* laughed at
p I a name, I laughed at
p I a name, a name,
p I a name, I a name,

f
I laughed at him,
him,
him, at him,
him, I laughed at him,
I laughed at him,
I laughed at him,

mf
But now de -
But now de -
But now de - serve like
But now de - serve like

mf
But now de - serve like
-serve like blame, but now de - serve like
-serve like blame, but now
blame, like blame, but now de - serve like blame, like
mf
But now de - serve like
But now de - serve like

blame, but now de - serve like blame. Thus *p*

blame, like blame. Thus *p*

de - serve like blame. Thus *p*

blame, but now de - serve like blame. Thus *p*

blame, but now de - serve like blame. Thus *p*

blame, but now de - serve like blame. Thus *p*

fool - ish - ly I leap be - fore I look, I look,

fool - ish - ly I leap be - fore I look, See - ing no bait, I swal - low - ed

fool - ish - ly I leap be - fore I look, I look, See -

fool - ish - ly I leap be - fore I look, See - ing no bait, I swal - low - ed have

fool - ish - ly I leap be - fore I look, See - ing no bait, I swal - low - ed have

fool - ish - ly I leap be - fore I look,

* misprinted as a minim at the repeat, but corrected in an early hand

[illegible]

hook, the hook, I swal-low'd have the hook. Thus hook. *p*

- ing no bait, I swal-low - ed have the hook. Thus hook. *p*

hook, I swal-low ed have the hook, have the hook. Thus hook. *p*

hook, I swal-low ed have the hook. Thus hook. *p*

bait, I swal - low ed have the hook. Thus hook. *p*

hook, I swal-low ed have the hook. Thus hook. *p*

hook, I swal-low ed have the hook. Thus hook. *p*

No 29. AH, CUPID, GRANT.

(The Second Part.)

Very moderate speed.

SOPRANO. (CANTUS)

SOPRANO. (ALTUS)

ALTO. (SEXTUS)

TENOR. (QUINTUS)

TENOR. (TENOR)

BASS. (BASSUS)

PIANOFORTE. (For rehearsal only.)

thus hath wound - ed me, her through mine ear that

thus hath wound - ed me, her through mine ear that

wound - ed me, that thus hath wound - ed

wound - ed me, her through mine ear that

Her through mine ear that thus hath wound - ed

Her through mine ear that thus hath

thus hath wound - ed me, *f*

thus hath wound - ed me, *f* If through mine eyes an -

me, hath wound - ed me, If through mine eyes

thus hath wound - ed me, *f*

me, that thus hath wound - ed me, If through mine eyes

wound - ed me, wounded me,

If through mine eyes an - o - ther
 - o - ther wound she give,
 an - o - ther wound she give, if through mine eyes an -
 If through mine eyes an - o - ther wound she give, an -
 an - o - ther wound she give,
 If through mine eyes an -

wound she give, Cu - pid, a - las,
 Cu - pid, a - las, Cu - pid, a - las, then
 - o - ther wound she give, Cu - pid, a - las, Cu - pid, a -
 - o - ther wound she give, Cu - pid, a - las, then I no -
 Cu - pid, a - las, Cu - pid, a - las, then
 - o - ther wound she give, Cu - pid, a - las,

Cu - pid, a - las, then I no
I no long - er live,
- las, then I no long - er live, Cu - pid, a - las, then
long - er live, Cu - pid, a - las, then I no
I no long - er live, Cu - pid, a - las, then
then I no long - er live, then I

long - er live, no long - er live. *p*
then I no long - er live. But die, poor
then I no long - er live, no long - er live.
long - er live.
I no long - er live. *p* But
no long - er live. But

p

But die, poor wretch, Shot

wretch, Shot through and through the liv - er,

p

But die, poor —

But die, poor wretch, Shot through —

die, poor wretch, Shot through — and through the liv - er,

die, poor wretch, Shot through and through the liv - er,

through and through the liv - er, With

f

With those sharp ar - rows,

wretch, Shot through — and through the liv - er, With

and through the liv - er, With

f

With those sharp ar - rows,

f

With those sharp ar - rows,

those sharp ar - rows,

she stole from thy

those sharp ar - rows,

those sharp ar - rows, she stole from thy

she stole from thy

she stole from thy

p she stole from thy qui - *p* ver,

qui - ver, she stole from thy

p she stole from thy qui - ver,

qui - ver, from thy qui - ver, *p* she stole from thy

qui - ver, she stole from thy

she stole from thy

she stole from thy qui - ver,
 qui - ver, she stole from thy
 she stole from thy qui - ver, she stole from thy
 qui - ver, she stole from thy qui - ver, she stole from
 qui - ver, she stole from thy
 qui - ver, she stole from thy

1. from thy qui - ver.
 qui - ver. But die, poor - ver.
 qui - ver. qui - ver.
 thy qui - ver. qui - ver.
 qui - ver. But - ver.
 qui - ver. But qui - ver.
 2. qui - ver.
 qui - ver.
 qui - ver.
 qui - ver.
 qui - ver.
 qui - ver.

NO 30. SHE WITH A CRUEL FROWN.

Moderate speed.

SOPRANO.
(CANTUS)

SOPRANO.
(ALTUS)

TENOR.
(SEXTUS)

TENOR.
(QUINTUS)

BASS.
(TENOR)

BASS.
(BASSUS)

PIANOFORTE.
(For rehearsal only.)

The musical score is written for a vocal quartet and piano. It consists of two systems of staves. The first system includes staves for Soprano (Cantus), Soprano (Altus), Tenor (Sextus), Tenor (Quintus), Bass (Tenor), Bass (Bassus), and Piano. The second system continues the vocal parts and piano accompaniment. The lyrics are: "frown, she with a cru - el", "el frown, she with a cru - el frown,", "cru - el frown, a cru - el", "frown, a cru - el frown, op -", and "She with a cru - el frown,". The piano part provides harmonic support with chords and melodic lines. The tempo is marked "Moderate speed."

frown, *p* op - pressed

p op - pressed my trem-bling heart with

p op - pressed my trem-bling heart with dead - ly swoon, op - pressed my

p frown, op - pressed my trembling heart with dead -

- pressed my trembling heart with dead - ly swoon, with dead -

p op - pressed my trem-bling

my trem-bling heart with dead - ly swoon,

dead - ly swoon, with dead - ly swoon, Yet

trembling heart with dead - ly swoon, with dead - ly swoon, Yet

- ly swoon, with dead - ly swoon, with dead -

- ly swoon, with dead - ly swoon, swoon,

heart with dead - ly swoon,

Yet pi - tying my pain,
pi - tying my pain, yet pi - tying my
pi - tying my pain, my pain,
- ly swoon, Yet
Yet pi - tying my pain, yet
Yet pi - tying my

Re - stored
pain, Re - stored with a kiss, with a
Re - stored with a kiss, with a kiss,
pi - tying my pain, Re - stored with a kiss, with a kiss,
pi - tying my pain,
pain,

— with a kiss, — with a kiss my life a - gain,

kiss, with a kiss my life a - gain,

re - stored — with a kiss — my life a - gain, *p*

— with a kiss — my life a - gain, re - stored *p*

Re - stored — with a kiss my

Re - stored with a

p re - stored with a kiss, with a

— with a kiss, — with a kiss, — with a kiss my

life, my — life a - gain,

kiss, with a kiss, with a kiss

re - stored with a kiss, —
 re - stored with a kiss my life a - gain,
 kiss my life a - gain, my life a -
 life a - gain,
 my life a - gain, a - gain,
 my life a - gain, re -

mf *cresc.* *f*

— with a kiss, — with a kiss, — with a kiss, — with a kiss my life —
 re-stored with a kiss, with a kiss my life, my
 - gain, re - stored with a kiss, with a kiss my life —
 re - stored with a kiss my life —
 re - stored with a kiss, with a kiss my
 - stored with a kiss my life

f

p

a - gain. Thus let me dai - ly be of life de - priv -

life a - gain. Thus let me dai - ly be of life de - priv -

a - gain. Thus

a - gain. Thus let me dai - ly be of life de - priv -

life a - gain. Thus let me dai - ly be of life de - priv -

a - gain, Thus let me

- ed, of life de - priv - ed,

- ed, So I be dai - ly thus a -

let me dai - ly be of life de - priv - ed,

- ed, So I be dai - ly

- ed, of life de - priv - ed, So I be

dai - ly be of life de - priv - ed,

So I be dai - ly thus a - gain

-gain re - viv - ed, *f*

So I be dai - ly thus a -

thus a - gain re - viv - ed,

dai - ly thus a - gain re - viv - ed,

So I be dai - ly thus a - gain re - viv -

- re - viv - ed, *p* só

so I be dai - ly thus a - gain re - viv -

-gain re - viv - ed, *p* so I be dai - ly

so I be dai - ly thus a - gain re - viv -

so I be dai - ly thus a - gain re - viv - ed, *p* re -

- ed, so I be

[illegible]

1. *p*

thus a - gain re - viv - ed. Thus let me - ed.

thus a - gain re - viv - ed. Thus let me - ed.

-gain re - viv - ed, re - viv - ed. Thus let me - ed.

dai - ly thus a - gain re - viv - ed. *p* - ed.

I be dai - ly thus a - gain re - viv - ed. Thus let me - ed.

re - - - viv - - - ed.

*In this, repeat the Cantus and Altus, and the Sextus and Quintus, respectively, interchange parts.

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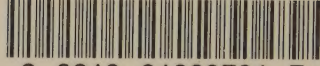
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